

LECTURES

ON THE

ART of READING.





73e17

L E C T U R E S  
O N T H E  
A R T of R E A D I N G;

F I R S T P A R T:

C O N T A I N I N G

The Art of Reading Prose.

B Y

T H O M A S S H E R I D A N, A. M.

Author of LECTURES ON ELOCUTION,  
BRITISH EDUCATION, &c.

Quo minus sunt ferendi qui hanc artem ut tenuem ac jejunam cavillantur; quæ nisi oratori futuro fundamenta fideliter jecerit, quicquid superstruxeris, corruet. Necessaria pueris, jucunda senibus, dulcis secretorum comes, & quæ vel sola, omni studiorum genere, plus habet operis quam ostentationis.

QUINCT. L. I. C. iv.

---

L O N D O N:

Printed for J. DODSLEY, Pall-Mall; J. WILKIE, St. Paul's Church-Yard; E. and C. DILLY, in the Poultry; and  
T. DAVIES, Ruffel-Street, Covent-Garden,  
MDCCLXXV.



J E C T U R E

ON THE

ART OF READING

IN THE

ART OF READING

IN THE

IN THE

IN THE

IN THE

IN THE

IN THE

IN THE

IN THE

IN THE

IN THE

IN THE





---

To the C L E R G Y.

**Y**OU cannot but be sensible of the general clamour, which has, at all times, been raised against the very bad manner in which the service of the church is too often administered. The blame of this has been constantly thrown upon you by the laity; who charge you with neglect, and want of taking proper pains to qualify you for executing this important part of your duty. In the course of this work I have fully exonerated you from that charge; as however desirous you might be to make yourselves masters of it, the means were not in your power; for having no lights to guide you in your researches, you were each obliged to continue in that manner of delivery, which you had acquired in

a

your



your early days, and which custom had established too firmly to be altered without assistance. But this excuse will now no longer avail you. The means of acquitting yourselves, with propriety at least, in the discharge of that part of your office, are so clearly laid open, that a person of a very moderate capacity may attain it, by the application of one month only; and such as are desirous of excelling in that way, may compass their end, in proportion to their natural powers of delivery, and the pains they shall take according to the method here proposed.

Such of the clergy as shall hereafter neglect to make use of the means of information now offered to them, will be considered as inexcusable; and their faults can no longer escape notice, as they will all now be obvious to their hearers; for it is probable that this work will be very generally  
read



read by the laity, to whom, in other respects, it will be found equally useful and necessary.

If my Lords the Bishops would press upon this book as part of their examination for holy orders, and make propriety of reading, in all future candidates, an essential requisite to their admission into that sacred office, they would do a more real service to the cause of religion, than the most celebrated of their order ever have done by their polemical writings.

Such of the clergy as shall hereafter neglect to make use of the means of information now offered to them, will be considered as inexcusable; and their faults can no longer escape notice, as they will all now be obvious to their hearers; for it is probable that this work will be very generally



read by the Holy Spirit, in order to  
specify it will be found especially useful and  
necessary.  
If my Lords the Bishops would pitch  
upon this book as part of the examination  
for holy orders, and make property of read-  
ing, in all future candidates, an essential  
requirement to their admission into that sacred  
order, they would do a more real service to  
the Church, than the subject of discus-  
sion, which you have all in your several ad-  
dresses of this order ever have done by their  
personal teaching of the art  
of reading and speaking English correctly.  
A minister's branch of your profession. But  
it appears to me that this art, like all  
others, can never be taught with success,  
unless a proper method of instruction be first  
prepared, from its most simple elements, to  
their most extended applications. This is  
to say, that being the case at present, that  
all attempts to teach this art, are



( 2 )

as the author has pointed out in his

**T O**

**All Masters and Mistresses of ACADEMIES  
and BOARDING SCHOOLS.**

**I** HAVE observed, since I first published my thoughts on the subject of elocution, that you have all, in your several advertisements, made the teaching of the art of reading and speaking English correctly, a material branch of your profession. But it appears to me that this art, like all others, can never be taught with success, unless a proper method of instruction be first prepared, from its first simple elements, to their most extended combinations. This is so far from being the case at present, that all attempts hitherto made in that way,



lead only to confusion and error. To enable you therefore to proceed hereafter upon sure grounds, in the prosecution of this your laudable design, is one main end proposed by the publication of the following work; as you will be enabled thereby to correct all errors in such of your pupils as are natives of England, and place them in the right way of obtaining a just delivery. But as I wish that this art, of which I may without boasting claim the credit of being the inventor, may be rendered as extensively useful as possible, I intend that the present work shall shortly be followed by a Rhetorical Grammar and Pronouncing Dictionary; by the aid of which, all foreigners and provincials may not only acquire a just pronunciation, but a proper delivery of our language; inasmuch that a uniformity in both articles, will be the necessary consequence of



of teaching English according to the method there laid down, in every part of the globe, whether in Scotland, Ireland, Wales, the several counties in England, the colonies, or foreign countries. As perspicuity has been my chief point in view in the following work, I have endeavoured to write in as plain and simple a style as possible, adapted to the most moderate capacities; so that even they who are employed to teach children their alphabet, and to spell, may reap great advantage from the lights there given to them, with regard to those points.

Should the masters of grammar schools too, not think it beneath the dignity of men versed in Latin and Greek, to give some attention to their own language, and introduce the study of this work into their several classes: should they, in consequence, make



make the practice of the art of reading and speaking properly, one of the daily exercises of all their boys, they would furnish their pupils with an accomplishment of more real benefit to them in life, than all the Greek and Latin they can ever teach them,

as plain and simple a style as possible, adapted to the most moderate capacities; that even they who are employed to teach children their alphabet, and to spell may reap great advantage from the lights there given to them, with regard to those points.

Should the masters of grammar schools too, not think it beneath the dignity of men versed in Latin and Greek, to give some attention to their own language, and introduce the best of this work into their several classes: should they, in consequence, make



---

T H E

A R T of R E A D I N G.

---

L E C T U R E I.

**O**F all arts that have been taught mankind, Reading is by much the most general; in Britain particularly it is almost universal, since even the children of peasants are instructed in it. And yet by a strange fatality it has happened, that whilst in all other arts, numbers arrive at a great degree of perfection, and many attain to excellence, in this alone there are few that succeed even tolerably. There are but two ways of accounting for this; either, that the thing itself is in its own nature more difficult than

B

any



## 2 THE ART OF READING.

any other; or that the method of teaching it must be erroneous and defective. With regard to the first, it might easily be shewn that there are many other arts infinitely more hard to be attained; but to clear up the point, it will be only necessary to shew that the art itself has always been in the lowest state amongst us, and that this proceeds from a method of teaching it erroneous and defective to the last degree.

For a long time after letters had been introduced into Britain, the art of reading was known only to a few. Those were days of ignorance and rudeness; and to be able to read at all was thought little less than miraculous. Such times were not proper for cultivating that art, or bringing it to perfection. After the revival of the dead languages amongst us, which suddenly enlightened the minds of men, and diffused general knowledge, one would imagine that



## THE ART OF READING: 3

great attention would have been paid to an art, which was cultivated with so much care by those ancients, to whom we were indebted for all our lights; and that it would have made an equal progress amongst us, with the rest which we had borrowed from them. But it was this very circumstance, the revival of the dead languages, which put a stop to all improvement in the art of Reading; and which has continued it in the same low state from that time to this. From that period, the minds of men took a wrong bias. Their whole attention was employed in the cultivation of the artificial, to the neglect of the natural language. Letters, not sounds; writing, not speech, became the general care. To make boys understand what they read; to explain the meaning of the Greek and Roman authors; and to write their exercises according to the laws of grammar or prosody in a dead language,



#### 4 THE ART OF READING.

were the chief objects of instruction. Whilst that of delivery, was so wholly neglected, that the best scholars often could not make themselves understood in repeating their own exercises ; or disgraced beautiful composition by an ungracious delivery. Those who taught the first rudiments of reading, thought their task finished when their pupils could read fluently, and observe their stops. This employment requiring no great talents, usually fell to the lot of old women, or men of mean capacities ; who could teach no other mode of utterance than what they possessed themselves ; and consequently were not likely to communicate any thing of propriety or grace to their scholars. If they brought with them any bad habits, such as stuttering, stammering, mumbling, an indistinct articulation, a constrained unnatural tone of voice, brought on from imitation of some other ; or if they were unable to pro-



## THE ART OF READING. 5

nounce certain letters, these poor creatures, utterly unskilled in the causes of these defects, sheltered their ignorance under the general charge of their being natural impediments, and sent them to the Latin school, with all their imperfections on their heads. The master of that school, as little skilled in these matters as the other, neither knew how, nor thought it part of his province to attempt a cure; and thus the disorder generally passed irremediable through life. Such was the state of this art on the first propagation of literature, and such it notoriously remains to this day.

When we reflect on the general benefit that would accrue from bringing this art to perfection; that it would be useful to many professions; necessary to the most numerous and respectable order established amongst us; ornamental to all individuals, whether male or female; and that the state of pub-



## 6 THE ART OF READING.

lic elocution must in a great measure be affected by it, it would be apt to astonish one to think that there has been so little progress made in it.

When we consider too that the world has always been clamorous in their complaints upon this head, having too generally occasion to regret the low state of this art, in their attendance on the most important duty, that of public worship; and that there are multitudes whose interest and inclination it would be to improve themselves in it, had they the means in their power, and could they obtain regular instruction; it would surprise one at first that no one has as yet struck out such a method, which would certainly be attended with great emoluments to him. And indeed the prospect was so inviting, that many have been the attempts which have been made in that way from time to time; but they all failed from



## THE ART OF READING. 7

from the same cause ; which was, that they who attempted it were men skilled in letters, but not in sounds ; and they were blind enough to imagine that the knowledge of the one necessarily included that of the other. Whereas the very reverse is true ; as it would be impossible to treat justly of sounds, until the man of letters shall have first divested himself of all the prejudices and errors which he had imbibed with regard to that article, from the time of his first learning the alphabet ; for in that lies the source of all our mistakes. They took the alphabet as they found it, and thought it perfect ; whereas this alphabet, on the revival of the learned languages, was borrowed from the Roman, though it by no means squared with our tongue. As a proof of which it is certain that we have 28 simple sounds in our tongue, and have in reality but 20 characters to mark them, though more



## 8 THE ART OF READING.

letters appear in the alphabet, as will presently be shewn. This reduced men in the beginning to a thousand clumsy contrivances, in those unenlightened days, to make such an alphabet answer the end at all; but it was done at such an expence as to make the learning to read and spell properly a tedious and difficult task, which required the labour of many years to accomplish. These contrivances of theirs in spelling, to make a defective alphabet answer the end of representing words, have so confounded our ideas with regard to the powers of several letters, applied to a variety of different uses, that all the systems hitherto produced upon that point have been a perfect chaos. Nothing can be a stronger proof of the gross errors into which literary men fell, in their several grammars and treatises upon this subject, than that the best of them have mistaken diphthongs for  
simple



## THE ART OF READING. 9

simple sounds, and simple sounds for diphthongs; compound consonants for single, and single for compound. Nay, what is still more extraordinary, that they have even mistaken vowels for consonants, all which I shall presently make appear. What superstructure built on such fundamental errors could stand?

The first necessary step towards establishing rules for this art upon any solid foundation, is, as in all others, to ascertain the number, and explain the nature of its first simple elements; for any error, there, must carry an incorrigible taint throughout. This is the point with which I shall begin, and I believe you will soon be convinced that it never was executed before.

Here I think it necessary to bespeak your attention in a more particular manner to this part of the course. For in this art, as in all others, the treating of the elements is



10 THE ART OF READING.

is a dry task, and can have nothing in it very captivating to the mind ; therefore the hearers will be under a necessity of exerting more vigorously their own attention, or they may lose much not only of the fundamentals but of what is deduced from them. Yet to encourage you to this exertion I will venture to say, that if you will be at the pains of commanding your attention, you will have one passion of the mind, and that none of the weakest, highly gratified ; I mean curiosity. For, as in viewing objects through microscopes, we are highly entertained with making discoveries which wholly escaped the naked eye ; so when we apply the microscopic eye of the mind to a closer inspection into the nature and properties of the simple elements of speech, we shall make many discoveries equally new and curious, which had escaped superficial observation ; with this additional advantage, that



## THE ART OF READING. 11

that besides gratifying curiosity, they will turn out to be of the most important use.

The first thing I shall offer to your consideration is the first article in the syllabus, entitled, A scheme of the vowels.

### *Scheme of the Vowels.*

	<i>First.</i>	<i>Second.</i>	<i>Third.</i>
a	<sup>1</sup> hat	<sup>2</sup> hate	<sup>3</sup> hall
e	<sup>1</sup> bet	<sup>2</sup> there	<sup>3</sup> here
i	<sup>1</sup> fit	<sup>2</sup> bite	<sup>3</sup> field
o	<sup>1</sup> not	<sup>2</sup> note	<sup>3</sup> prove
u	<sup>1</sup> cub	<sup>2</sup> bush	<sup>3</sup> cube
y	<sup>1</sup> lovely	<sup>2</sup> try	

Here we see each vowel stands for three different sounds, and I have classed them in this manner, because I shall have occasion to mention them hereafter by the titles of

First,



First, Second, and Third sounds, according to the order in which they lie, and as they are marked by those figures.

At first view of this scheme one would be apt to imagine that we have no less than 17 sounds of vowels in our tongue; but on a nearer examination we shall find that there are several duplicates of the same sounds differently marked. Thus the second sounds of *a* and *e*, as in *hate* there, are the same. The third sounds in *e* and *i*, here *field*, are also the same. The sound of *o* in *not*, is only the short sound of *a* in *hall*, which will be immediately perceived, if we place the same consonant after the vowel in its long and short sound; as *hall* *holl*, *naught* *not*. The second sound of *i* in the word *bite*, and the third sound of *u* in *cube*, are not simple sounds but diphthongs, as I shall hereafter prove. And with regard to the two sounds of *y*, the first perceived in  
the



## THE ART OF READING. 13

the last syllable of lovely, is only the short sound of <sup>3</sup>e, and the 2d in try is the same as <sup>2</sup>i. So that there remain only 9 simple sounds or vowels, which I shall presently enumerate.

There are in our tongue 28 simple sounds, whereof 19 are consonants, and 9 vowels. The consonants are, b d f g k l m n p r s t v z \* th th sh zh ng. The vowels

are, <sup>3</sup>† a <sup>1</sup>a <sup>2</sup>a <sup>3</sup>e <sup>2</sup>o <sup>3</sup>o <sup>1</sup>e <sup>1</sup>i <sup>1</sup>u. The last three

are never sounded alone nor finish a syllable; so that it is necessary to perceive their sounds distinctly that a consonant should follow them in the same syllable, as in the words bet, fit, cub. *as terminations as lovely = e in bet*

---

\* th has two sounds, one in the word thin, the other in then. To distinguish them the former sound will be always marked by a cerilla.

† As in the words <sup>3</sup>hall <sup>1</sup>hat <sup>2</sup>hate <sup>3</sup>here <sup>2</sup>note <sup>3</sup>prove <sup>1</sup>bet <sup>1</sup>fit <sup>1</sup>cub.

Of



## 14 THE ART OF READING.

Of the consonants the last five are marked by two letters each, and therefore have been considered by our grammarians as compound sounds, though in reality they are as simple as any of the rest. But the truth is, the Roman language was without these sounds, consequently they had no letters in their alphabet to mark them. The sound of eth or the Greek  $\theta$  indeed they had adopted together with some words from that language, such as theatrum, theologia, &c.; but not having the power to introduce the Greek letter into their alphabet, they fell upon the expedient of marking it by a junction of their h or mark of aspiration with a t, and this expedient we have adopted from them in marking three of those sounds of th as in the word thin; th, as in then, and sh, as in shall. But we have as yet given no peculiar mark to the 4th sound, ezh, being sometimes represented



sented by a single z, as in azure; sometimes by an s, as in osier. The last sound ng, which is perhaps peculiar to the English language, is marked by the junction of n with g. Of the eighteen consonants to be found in the Roman alphabet, two are superfluous, c having only the power of a k, or an *ſ*; of a k, as in card, an s, as in cease; and q of a k when it precedes a diphthong beginning with a u, as in quality. And two are marks of compound not simple sounds; j of zh preceded by a d, as ezh, edzh,—james, dzhames. And x standing for ks, or gz—ks, as in excellence; gz as in example, egzample. So that there remain in reality but fourteen characters to mark nineteen simple sounds of consonants to be found in our tongue. This brought on the necessity before-mentioned of marking those supernumerary simple sounds by two letters. But these combinations are merely arbitrary, and are by no means an assist-



## 16 THE ART OF READING.

assistance, as we from prejudice are apt to imagine, to the acquiring a right utterance of those sounds, as I shall shew hereafter.

As to the vowels, in repeating our alphabet, we hear but three out of the nine sounds before enumerated, whether pronounced after the English or Irish manner.

The English sound their vowels, <sup>1</sup>a <sup>2</sup>e <sup>3</sup>i o u  
—the Irish, <sup>1</sup>a <sup>2</sup>e i o u. Now as I shall shew indisputably that i and u are diphthongs, it follows that in either way of pronouncing there are but three sounds of vowels heard. Their number too has been confined to that of their marks, it being commonly supposed that we have but five vowels, when it is evident we have nine. This also followed from our adopting the Roman alphabet, as in reality there were but five sounds of vowels in their speech, which consequently demanded but five marks in writing. But as we have also  
annexed



## THE ART OF READING. 17

annexed diphthong sounds to two of these simple marks, which were pronounced very differently by the Romans, our i and u being sounded by them simple ee and oo—we have laid in the very elements of our speech the foundation of perpetual error, by confounding the nature of simple and double sounds.

It is not my intention to enter into all the errors of our alphabet, nor the consequential intricacies and difficulties which they have introduced into our written language, which however necessary on another occasion, is not so to the immediate point I have in view. I have only said enough to shew the necessity there is for rectifying those fundamental errors before we can proceed upon any sure grounds. It will be granted that in repeating the alphabet of every tongue, every simple sound contained in that tongue ought to be heard in it; that being the very nature and end of form-

C

ing



18 THE ART OF READING.

ing an alphabet : and in order that the written language should correspond to the spoken, each simple sound should have its peculiar mark, for which it should invariably stand. I have shewn that by adopting an alphabet no way suited to our tongue, neither of these is, nor can be the case. The consequence of which has been, that all attempts towards establishing a theory of our sounds, have hitherto ended in confusion and error ; and the practical part of reading and spelling our words has been so loaded with difficulties, that it requires the labour of years to overcome it. For want of a just theory, no method has hitherto been found out for teaching justness of utterance, and propriety of pronunciation ; and mankind are left on this occasion wholly to the guidance of chance, catching up that general mode of utterance which prevails in the places of their nativity ; and singularities of pronunciation and tones from



## THE ART OF READING. 19

from their parents, masters, companions, or domestics. And as to the other article which regards the written language, that of spelling correctly, and which has been brought to a more certain and uniform standard, it has, from the same cause, been accomplished with so little art, and by so round-about a method, that in order to spell well it is necessary to have each individual word impressed upon the memory, by reiterated observation of the order of the letters which compose them, as presented to the eye.

Let us therefore now examine how far a just theory of articulate sounds may contribute to establish a method for teaching justness of utterance; and at the same time open a way for a more easy and expeditious method of learning to spell correctly.

It has been said that the first necessary step towards regulating the alphabet, is,



20 THE ART OF READING.

in repeating it, each simple sound belonging to the language should be heard. But as we find in our alphabet some letters either superfluous, or marks of compound sounds, as before pointed out, it will be necessary that these also should be added to the alphabet, and their nature and use explained, that the learners may know the proper application of them when they meet with them in writing. These letters are *h*, which is no mark of any articulate sound, but merely of aspiration; *c*, *j*, *q*, and *x*. The next thing is to divide these letters into separate classes according to the first great distinction between them, that of vowels and consonants; and to repeat them in that manner, beginning with the vowels, which have a right to pre-eminence as being essential to all articulate sounds, as well as to the formation of syllables. And these vowels should be ranged, not by chance, as has hitherto



hitherto been done, but according to a just gradation like a musical scale, marking the regular process of the instrument in forming them, from its greatest aperture to its smallest, proceeding from its fullest to its most slender sounds, and ranking the long before the short. Thus in pronouncing the long vowels in the following order,

<sup>3</sup> a	<sup>1</sup> a	<sup>2</sup> a	<sup>3</sup> e	<sup>2</sup> o	<sup>3</sup> o
hall	hat	hate	here	note	prove

we shew a just and regular scale by which the voice proceeds in marking those sounds.

<sup>3</sup>a is the fullest sound, made by the greatest aperture of the mouth, and the voice strikes upon that part of the palate which is nearest to the passage by which the voice issues;

<sup>1</sup>a is formed by a gradually less aperture and the stroke of the voice more advanced; <sup>2</sup>a in like proportion still more so; and in sounding <sup>3</sup>e the mouth is almost closed and



## 22 THE ART OF READING.

the stroke of the voice near the teeth. These are the only long vowels formed within the mouth. After that, the seat of articulation is advanced to the lips; <sup>2</sup>o being formed by a small pushing out of the lips in a figure resembling the circular character which represents that sound; and <sup>3</sup>o, by advancing the lips still more, and pushing the sound out through a chink or foramen more of the oblong kind. So that whoever will give but a slight attention in repeating these vowels in this order, will perceive a regular and gradual progression of the voice, from the first seat of articulation to the extreme as <sup>3</sup>a <sup>1</sup>a <sup>2</sup>a <sup>3</sup>e <sup>2</sup>o <sup>3</sup>o. It were to be wished that children were taught to dwell some time upon these long vowels in uttering them, and not to reduce them to short quantities as is too often the case; for the beauty of observing a proportional quantity between long and short syllables, depends



pende chiefly upon the habitual power of prolonging the sounds of those vowels. As to the three short vowels, which are incapable of prolongation, it will be only necessary that they should be taught to give them their due sounds, by repeating syllables which contain them, such as those before-mentioned, <sup>i</sup>bet, <sup>i</sup>fit, <sup>i</sup>cub. For as these vowels never close a syllable in our language, it would be found difficult, as well as unnecessary, to pronounce them separately. To these vowels I would also add two characters which appear in our alphabet, and which I would call not by the names of y w, as is the custom, but ee oo; for reasons which will appear when I speak of diphthongs.

Having mastered the sounds of the vowels, the consonants are next to be repeated in the following manner, placing a vowel before each of them, and not sometimes



## 24 THE ART OF READING.

before and sometimes after, as is the usual way, for reasons which will presently appear.

Eb ed ef eg ek el em en ep er es et  
ev ez eth<sub>1</sub> eth<sub>2</sub> esh ezh ing.—In this list  
all the simple consonant sounds of our  
tongue are heard, and after them I would  
place the four letters before-mentioned,  
founded thus :

c	j	q	x
ek or fee	edge	qua <sup>3</sup>	eks or egz

—by which pronunciation their nature  
and powers will be shewn.

The consonants should then be divided  
into two classes, mutes and semivowels.  
The mutes are those whose sounds cannot  
be prolonged. The semivowels such whose  
sounds can be continued at pleasure, par-  
taking of the nature of vowels, from which  
they derive their name. There are six  
mutes, eb, ed, eg, ek, ep, et. And thir-  
8 teen



THE ART OF READING. 25

teen semivowels, ef, el, em, en, er, es, ev, ez, eth, eth, esh, ezh, ing.

The mutes may be subdivided into pure and impure. The pure are those whose sounds cannot be at all prolonged. These are ek, ep, et. The impure are those whose sounds may be continued, though for a very short space. These are eb, ed, eg.

The semivowels may be subdivided into vocal and aspirated. The vocal, are those which are formed by the voice; the aspirated, those formed by the breath. There are nine vocal, and four aspirated. The vocal are, el, em, en, er, ev, ez, eth, ezh, ing. The aspirated, ef, es, eth, esh. The vocal semivowels may be subdivided into pure and impure. The pure, such as are formed entirely by the voice. The impure, such as have a mixture of breath with the voice. There are five pure—*el em en er ing*. Four impure—*ev ez eth ezh,*

Their



## 16 THE ART OF READING.

Their nature and properties being thus ascertained, in order to know the manner of their formation, it will be proper to divide them into separate classes according to the different seats where they are formed, whether the lips, teeth, palate, or nose; thence denominated, labial, dental, palatine, and nasal.

The labial are four, eb ev

ep ef.

Dental eight, ed eth ez ezh

et eth efs esh.

Palatine four, eg el

ek er.

Nasal em - en - ing.

The next care should be to make children pronounce them distinctly in the above order, beginning with the labials, the manner of whose formation is the most easily perceived, as it is performed by the lips, and is therefore obvious to the sight. Here they



THE ART OF READING. 27

they should be made to observe, that *eb* and *ep* are formed exactly by the same action of the lips, which is by closing them and intercepting the voice; and that the only difference between them is, that in forming *eb*, the lips at first only gently touch each other, so as not wholly to prevent some sound's issuing, and are gradually closed till the voice be entirely intercepted: whereas in forming *ep*, the lips are at once so forcibly pressed together, as to prevent the issuing of any sound. Children should therefore be taught to prolong the sound of the *b* as much as possible by closing the lips only gently at first, and gradually pressing them close, as, *eb*; and to pronounce *ep* as quickly as possible, by a sudden and smart pressure of the lips, as *ep*. It will be necessary too, in both cases, to observe to them, that the sound of neither of them is complete, or perfectly distinct, till the lips



## 18 THE ART OF READING.

lips after compressure, are separated. Thus if I say blab, lap, keeping the mouth still closed, the sounds are but half formed, and may easily be mistaken the one for the other; but when I finish them by separating the lips, as blab, lap, the sounds are perfect and distinct. These are the only two genuine labial consonants; that is, entirely formed by the lips; the other two being partly labial, partly dental; that is, they are formed by the application of the <sup>2</sup>under teeth to the <sup>1</sup>upper lip, as ev, ef. Here it is also to be observed that these two letters are formed by exactly the same position of the organs, and the only difference between them is, that ev, is formed by the voice and breath mixed; ef, by the breath only; as will be immediately perceived by continuing their sounds for some time as ev, where the voice and breath are prolonged together; ef, where the breath only issues.

The



## THE ART OF READING. 29

The next in order are the dental, as the seat of their formation is nearest to the lips. In forming ed and et the tip of the tongue is pressed against the gums of the upper teeth, almost touching them; and there is no other difference between them, than what was before mentioned with regard to the labials eb and ep, that in the one the sound can be continued, in the other it cannot. In forming ed, the tongue at first only gently touches the gum, and is gradually pressed closer, till the sound is entirely obstructed, as ed; whereas in et, the tongue is at once so forcibly and closely pressed to the same part, that the sound is instantly intercepted, as et. Here too, as in the other case, the sounds are not completely formed till the tongue is removed from the seat of their formation; thus if I say bad, bat, still keeping the tip of the tongue applied to the gum, the sounds are

incom-



## 30 THE ART OF READING.

incomplete; but in removing the tongue as in bad, bat, they become perfectly distinct: children therefore in learning these letters should be taught to remove the tongue after dwelling upon the sound, ed, as long as they can, and instantaneously after having formed the sound, et.

Eth and eth are formed by placing the tip of the tongue between the teeth, and pressing it against the upper teeth, as eth, eth; and the only difference between them is, what was before observed with regard to ev and ef, that the one is formed by the voice and breath mixed, as eth; the other by the breath only, as eth.

Ez and efs are both formed in the same manner, by turning up the tip of the tongue towards the upper gums, but so as not to touch them, and thus the breath and voice being cut by the sharp point of the tongue, and passing through the narrow chink left  
3 between



## THE ART OF READING. 34

between that and the gums, are modified into that hissing sound to be perceived in the one, and buzzing noise in the other. Here also the only difference between them is the same as was just mentioned with regard to eth and eth, that, ez, is formed by the voice and breath together; efs, by the breath only, ez - efs.

Ezh and esh are formed by protruding the tip of the tongue towards the teeth, but so as not to touch them; and thus the voice and breath passing over it through a wider chink, and not being cut by it, on account of its flat position, have not so sharp a sound as efs and ez. The same distinction is also observable here, they being both formed by exactly the same position of the organs, only ezh is by the voice and breath, esh by the breath only.

Of this class there are but two that in strict propriety can be called dental, and those



## 32 THE ART OF READING.

those are th and th, formed by the application of the tongue to the upper teeth; which are not directly concerned in producing any of the other sounds: but as the seat of their formation is close to the teeth, they have obtained the name of dental, to distinguish them from those whose seat is farther removed towards the palate, and thence called palatine.

The first of this class are el and er, whose seat of formation lies a little behind that of ed and et. El is formed by a gentle application of the end of the tongue to the roof of the mouth a little behind the seat of ed; the pressure must be as soft as possible so that the sound may not be intercepted, and in this position the voice glides easily over the sides of the tongue, which are in a horizontal posture, in a straight line through the mouth. Er is formed by a vibrating motion of the tip of the tongue  
between



## THE ART OF READING. 33

between the under and upper jaw, without touching either, and at about the same distance from the teeth that *el* is formed.

Farther back towards the palate are formed *eg* and *ek*, by raising the middle of the tongue so as to touch the roof of the mouth, and the only difference in their formation is, that in *eg* the tongue is not so closely pressed at first but that the sound may continue for a little while, and in *ek* the voice is wholly intercepted, in the same manner as was before mentioned in *ed* and *et*; and the same care is to be taken in the mode of pronouncing, by dwelling on the former as long as may be, and sounding the latter as smartly as possible, as *eg*, *ek*. It will be necessary also to observe in this, as in the other case, that the sounds are not completely formed till the tongue is removed from the roof of the mouth; as may be perceived by sounding them in the dif-

D

ferent



34 THE ART OF READING.

ferent ways; first by keeping the tongue in its position of forming the letter, as beg bek; next by removing it, as beg bek.

The three consonants em, en, ing, make up the last class called nasal, on account of the sounds issuing chiefly through the nose. M is formed by closing the lips much in the same manner and degree as in eb, with this difference, that the voice thus stopped at the lips, is permitted to pass through the nose.

En is formed much in the same seat and by a like application of the organ as el, only there is more of the tongue and more closely applied to the roof of the mouth, so as in a great measure to stop the voice from issuing through that passage, and to force the greater part of it back through the nose.

Behind this, much in the same seat and same disposition of the organs as in forming  
ing



THE ART OF READING. 35

ing the sound eg, is produced the sound ing, by raising the middle of the tongue to a gentle contact with the palate, so as that part of the voice may issue through the mouth, and the remainder be forced back through the nose.

I know that the description I have given of the manner in which each consonant is formed, is not likely to rest upon the minds of my hearers from one reading only; I shall therefore in aid of this, point out a way, by which, with a little pains and attention, every one may make himself master of it, and be able to instruct others how to place their organs so as to produce these several sounds fully and distinctly. It was for this reason that I recommended the sounding of all the consonants with a vowel preceding them; because in the usual way of pronouncing much the greater part of them, with a vowel after them, there is



## 36 THE ART OF READING.

no time to make any observation upon the manner of their formation, the organs being always left in the position necessary to produce the sound of the vowel which is the last: thus in pronouncing *be de ge ve*, the organs are always found in the same position, that which belongs to the sound *ee*—but in pronouncing them thus, *eb, ed, eg, ev*, we may keep them as long as we please in the position necessary to the formation of those sounds, till we can with accuracy determine what it is. In this way we shall find that in sounding *eb*, the lips are gently pressed together but not so as suddenly to cut off the sound, which continues a little while; whereas in sounding *ep*, the lips are by a rapid junction pressed together so close, as instantaneously to cut off all sound. In sounding *ed*, we shall find in like manner, that the tip of the tongue is pressed gently against that part of  
the



the gum which immediately touches the upper teeth, in such a way as to continue the sound a little while; and in forming *et* we shall find that the action and position of the tongue are exactly the same, only more rapidly performed, so as at once to cut off all communication of the voice. And so on of the rest. Whoever will take the trouble of going through all the consonants in this way, may in a short time with due attention be thoroughly master of the mode of their formation.

Now let us see what good consequences will follow from teaching the rudiments of speech after this manner.

In the first place children would be taught much sooner to pronounce their alphabet in this way, as they who are slow in catching sounds by the ear, would be made to utter them as soon as they could be shewn the proper position of the organs



### 38 THE ART OF READING.

to form them. This is what I can affirm upon repeated experiments, for I never yet found a child, whose organs had arrived at sufficient maturity, that I could not make pronounce all the sounds in our tongue distinctly in the space of a month, which in the common way might cost them a year or two. And what is still more extraordinary, I have had many occasions to try the same experiments upon persons advanced in life, and never found an instance of any that could not in a short time be made to pronounce certain letters, which they had never before sounded in their lives. Nothing retards the progress of children so much in their endeavours to articulate as the present mode of teaching the alphabet in that confused order, into which chance had originally thrown the letters; for many contiguous letters as they now lie are performed in such different seats, and with such



such different exertions of the organs as for a long time to baffle all the efforts of the novice tongue. Whereas if we follow the order of nature, beginning with the labials, and so proceeding through the dentals, to the palatines, the work will be accomplished with ease and certainty. That this is the natural order, and that the lips are the first organs of speech exerted by children, may be known from this, that the words papa or baba and mama are the terms used by children for father and mother in almost all the languages of the world. Nor is there any other way of accounting for this universal practice, but the general observation of the facility with which children pronounce those sounds, before they can utter any of the rest: and whoever attends to the first endeavours in children to articulate, will find that the words they aim at contain one of the three



40 THE ART OF READING.

labials *b p* or *m*. And indeed the reason of this is obvious; for as the lips are the only organs employed in the formation of these, they must be supposed from their continued action in taking in food to be strong and fit for use, long before the other principal organ of speech, the tongue. Accordingly we find that a long interval succeeds between their uttering sounds of this nature and any others. The cutting of the teeth afterwards gives employment and exercise to the tongue, and thus prepares and fits it for action; which is exerted at first in the easiest and simplest way, by applying the tip to the upper gums, an action to which it was long accustomed from the pain felt there whilst the teeth were producing, and thus the sounds *d* and *t* are produced. Accordingly we find that *da* and *ta*, or the same sounds doubled, as *dada* *tata*, are the first uttered after the labial.

The



## THE ART OF READING. 41

The palatine requiring a withdrawing of the tongue, an action to which it had not been accustomed, and an application of different parts of it to different places, as being the most difficult, are the last attempted by them, and the last which they master. Accordingly we find that when they are urged too soon to pronounce words containing any of those letters, they either wholly omit them, or change them for others which they were able to pronounce before. Thus for lady, they either say ady or dady; for coach, toach; for go, do—and so on. The letter *r* requiring a vibrating motion of the tip of the tongue between the jaws, without application to any part, is the most difficult of all sounds, and that in which we find the greatest number deficient. Now from this method of permitting children to attempt all words alike, before they can pronounce all the letters, habits are often contracted  
which



which are never afterwards to be changed. The only way to prevent this, is, never to urge them to attempt any word containing any letter which they cannot first distinctly sound by itself; on the contrary, as far as you can, to discourage them from making the attempt. In this way they will get a distinct articulation; which is the foundation of good speech, and which if it be not laid in the first simple elements with the utmost care and exactness, Quintilian, one of the best judges of antiquity, does not scruple to pronounce, that whatever superstructure you may attempt to raise on it, must fall.

In this way also the foundation will be laid for measure and proportion in sounds, the source of grace and harmony in speech. For by accustoming them to prolong the sounds of the vowels that will admit of it, and of the semivowels, they will be able to  
do



do it with ease where it is proper ; whereas, in general, people are taught to pronounce all the letters in an equal space of time, and from habit are not able to prolong the sound of any. With these all syllables being put upon a par, the beauty arising from the observation of a due proportion between long and short, is utterly lost ; and not only so, but they are apt to fall into such a rapidity of utterance, as to be very indistinct and often unintelligible.

Though I have all along considered this as a method proposed for the better instruction of children from their first attempts to articulate, yet it is equally suited to the adult. Whoever has contracted any bad habits in utterance, has no way to get rid of them, but by recurring to the source. He must return to his alphabet, and be able to pronounce all the letters with exactness in their simple and separate state, before



fore he will be able to do it in their several combinations. There are not many who upon trial will not find themselves defective in this respect. There are few who will not find it difficult at first to prolong the sounds of the vowels and semivowels; and a much greater number who are defective in founding the mutes properly. For though they give the mutes their due sound before a vowel, which they were taught to do in repeating the alphabet, yet I have known few that pronounce them with exactness when they finish a syllable. I have scarce found any that could, without repeated trials, prolong the sounds of the impure mutes at all, as *eb ed eg*—or who completed the sounds of the pure mutes by separating the organs after their formation in the manner before described, as *ep et ek*. Another good consequence that would follow from teaching the alphabet in this manner,



ner, is, that whole countries and counties, that now speak a corrupt dialect of English, might have their pronunciation in a short time reformed. Let us examine for instance wherein the peculiarity of the Welsh consists; and we shall find that it arises from their constantly substituting the three pure mutes in the room of the three impure; and the three aspirated semivowels in the place of the three vocal. Thus instead of b or eb, they use p or ep; for g or eg, they use k or ek; and for d or ed, they employ t or et. For blood they say plut; for God, Cot; and for dear, tear. In the same manner in the semivowels, they substitute ef in the place of ev, es in the place of ez, eth in the place of eth, and esh in the place of ezh. Thus instead of virtue and vice, they say firtue and fice; instead of zeal and praise, they say seal and praisse; instead of these

and



and those they say, theſſe and thoſſe; inſtead of azure, oſier, they ſay aſhur oſher. Thus there are no leſs than ſeven of our conſonants, which the Welch never pronounce at all. Now if the difference in the manner of formation between theſe ſeven conſonants, and their ſeven correſpondent ones, were pointed out to them in the way before deſcribed, they might in a ſhort time be taught the perfect uſe of them. The people of Somerſetſhire pronounce the ſemivowels in a way directly oppoſite to the Welch. For whereas the Welch change the vocal into the aſpirate, the people of Somerſetſhire change the aſpirate into the vocal. For father they ſay vather; for Somerſetſhire, Zomerzetzhire; for thin, thin. But to enumerate all the advantages that would reſult from teaching the alphabet in this way, would take up more time than could be allowed in a courſe of this nature.



## THE ART OF READING. 47

nature. To shew the importance of it, it will be only necessary to say, that without knowing the nature and properties of the simple elements or letters, it will be impossible afterwards to discern their peculiar beauty and force when united in words; and the expression and harmony arising from the combination of those words in sentences, or their arrangement in verse. In short, all true critical skill in the sound of language, must have its foundation here. This was a favourite study amongst the ancients, and men of the greatest abilities, and dignity in the state, applied themselves to it with ardour. Messala amongst the Romans got an immortal name, for writing an express treatise on a single letter: and the honours of Greece were decreed at the Olympic games to Apollodorus, for having made some new discoveries in that way.



way. Quintilian, in recommending a close attention to the study of the simple elements, has this remarkable passage; ‘ Not, says he, that there is any great difficulty in dividing the letters into vowels and consonants; and subdividing the latter into mutes and semivowels; but because whoever will enter into the inmost recesses of this, I may call it, sacred edifice, will find many things not only proper to sharpen the ingenuity of children, but able to exercise the most profound erudition, and deepest science.’ Such were the sentiments of the great ancients upon this important article, and those sentiments were carried into execution. The consequence of which was, that all the powers of elocution, and all the elegancies of composition both in poetry and prose, were carried to a degree of perfection, unknown  
in



in any other age or country in the world. Whilst we are so little acquainted with fundamentals, that all we are taught with regard to the elements of speech, is a distinction of the letters into consonants and vowels ; and another distinction of the former into mutes and liquids. And even in this distinction, a mistake has been committed in describing the nature of liquids, which are said to have obtained that name from their fine flow and smoothness to the ear : whereas one of them *r* is the roughest letter in speech ; and *m* was considered as a disagreeable sound, and called the bellowing letter by the ancients, from its resemblance to the lowing of oxen, and on that account was frequently struck out by an elision in the measure of Roman poetry. But the true reason of the name of liquids arose from their property of uniting readily

E                      with



50 THE ART OF READING.

with other consonants, and flowing as it were into their sounds.

I shall now exhibit at one view a scheme of the whole alphabet according to the method above laid down.

*Scheme*



# THE ART OF READING. 51

## *Scheme of the Alphabet.*

Number of simple sounds in our tongue 28.

9 Vowels, 

3	1	2	3	2	3	1	1	1
a	a	a	e	o	o	e	i	u
hall	hat	hate	here	note	prove	bet	fit	cub.

19 Consonants, eb ed ef eg ek el em en ep er es  
et ev ez eth eth esh ezh ing.

2 Superfluous, c, which has the power of ek or es;  
q, that of ek before u.

2 Compound, j, which stands for edzh—  
x, for ks or gz.

1 No letter, h, merely an aspiration.

Consonants divided into Mutes and Semivowels.

6 Mutes, eb ed eg ek ep et.

3 Pure Mutes, ek ep et.

3 Impure Mutes, eb ed eg.

13 Semivowels, ef el em en er es ev ez eth eth  
esh ezh ing. thin then

9 Vocal Semivowels, el em en er ev ez eth ezh ing.

4 Aspirated, cf es eth esh.

Divided again into

4 Labial, eb ep ev ef.

8 Dental, ed et eth eth ez es ezh esh.

4 Palatine, eg ek el er.

3 Nasal, em en ing.

E 2

Having



52 THE ART OF READING.

Having examined all the simple sounds in our tongue, I shall proceed to the double sounds or diphthongs.

There is no article in which our grammarians have shewn such a want of skill in sounds as that of diphthongs. One of the best of them, divides them into proper and improper, in the following manner. A proper diphthong, says he, is, where both vowels are sounded, as in aid, hawk. Is it not amazing that any ear could be so mistaken as to take these simple sounds <sup>2</sup>a and <sup>3</sup>a for diphthongs? An improper diphthong is where the sound of but one of the two vowels is heard, as in head, heart. Here he is right, but it is equally certain that in his instances of proper diphthongs, there is only the sound of one simple vowel heard. Heart, aid, and hawk, contain the three simple sounds, <sup>1</sup>a, <sup>2</sup>a, <sup>3</sup>a.

He



## THE ART OF READING. 53

He then settles the number of proper diphthongs thus, ai or ay, au or aw, ee, oo, oi or oy, ou or ow. As in the words praise, day; laud, draw; meet, cool; boy, noise; thou, now. In the four first instances here of proper diphthongs, the ear acknowledges nothing but simple sounds; in the words praise and day, the sound <sup>2</sup>a; in laud and draw, <sup>3</sup>a; in meet <sup>3</sup>e, in cool <sup>3</sup>o; so that in the whole number there remain only the sounds oi, as in boy noise; and ow, as in thou now, that are genuine diphthongs; and indeed according to the principles laid down by all our grammarians, it would appear that these are the only two which belong to our tongue. Thus would the English, seem to be poor to the last degree, in an article, which contributes above all others, to richness of sound in a language. The Greeks called the diphthongs Euphonoï, or well-sounding, and their language



abounded with them; but not in an equal degree with ours, as I shall presently shew. In the first place the sounds <sup>2</sup>i, <sup>3</sup>u, though generally marked by single characters, are in reality diphthongs. In order to shew this we must first have recourse to the definition of a diphthong. A diphthong is the union of the sounds of two vowels in such a way as to make but one articulation or syllable. The sound <sup>2</sup>i is composed of the fullest and slenderest of our vowels, <sup>3</sup>a and <sup>3</sup>e, the first made by the largest, and the last by the smallest aperture of the mouth. Now if we attend to the process in forming this sound, we shall find that the mouth is first opened to the same degree of aperture, and is in the same position, as if it were going to sound <sup>3</sup>a; but before the voice can get a passage through the lips, the under jaw is drawn near to the upper in the same position



tion as when the vowel <sup>3</sup>e is formed; and thus the full sound checked by the slender one and coalescing with it, produces a third sound different from both, which is the diphthong <sup>2</sup>i. The want of knowing the proper position and movement of the organs in producing this sound, has been the reason that few foreigners have been able to attain it. The French have it not in their tongue; but they have one approaching near it, composed of <sup>1</sup>a <sup>3</sup>i, as in the words vin fin. That it is not the same will appear by pronouncing the same words in our way, as vin vine, fin fine. Now if they were only told to open their mouths as wide at first, as if they were going to pronounce <sup>3</sup>a, and then to check the voice by the sudden motion of the under jaw, to the position in which the vowel <sup>3</sup>e is formed, they must necessarily produce our diph-

E 4                      thong.



thong <sup>2</sup>i, and this I can assert upon repeated experience. The inhabitants of Scotland in general, and many natives of Ireland, substitute a poor sounding diphthong in the room of this, composed of <sup>2</sup>a <sup>3</sup>e, in which the jaws are brought more close, and the sound consequently less full. Thus for my<sup>2</sup> they say my, for fine<sup>2</sup> fine; and this may easily be cured by following the method before mentioned.

The diphthong <sup>3</sup>u is formed of the sounds <sup>3</sup>e and <sup>3</sup>o; the former so rapidly uttered and falling so quickly into the sound <sup>3</sup>o, that its own distinct power is not heard; and thus a third sound or diphthong is formed by the junction of the two vowels.

The diphthong oi is formed by a union of the same vowels as <sup>2</sup>i, <sup>3</sup>a <sup>3</sup>e, with this difference that the first vowel <sup>3</sup>a being dwelt upon is distinctly heard before its sound is changed



changed by its junction with the latter vowel <sup>3</sup>e; as oi, boy, noise. This diphthong is generally marked in our tongue by the characters oi, or oy, which makes people imagine that it is really composed of the sounds which those letters represent; whereas the ear evidently perceives that it is <sup>3</sup>a not o which is the first sound, and <sup>3</sup>e not <sup>2</sup>i which is the last. But the truth is that having no peculiar letters in our alphabet to mark the sounds <sup>3</sup>a and <sup>3</sup>e, their powers were transferred in a manner somewhat arbitrary to different vowels; and this should make us, in judging of the true formation of the diphthongs, attentive not to the letters which represent them to the eye in spelling, but to the real sounds offered to the ear.

The diphthong ou is composed of the sounds <sup>3</sup>a and <sup>3</sup>o—and is formed much in the  
same



some manner as <sup>2</sup>i; the mouth being at first in the position of sounding <sup>3</sup>a, but before it is perfected, by a motion of the under jaw, and lips to the position of sounding <sup>3</sup>o, the first sound <sup>3</sup>a is checked and blended with the latter <sup>3</sup>o.

Out of these four diphthongs there have been two discovered which have hitherto been concealed under the disguise of simple vowels. But what shall we say to the large tribe yet remaining, not less than nineteen in number, which our sagacious grammarians have never yet been able to find out? In order to shew the cause of this extraordinary blindness in them, it will be necessary to observe, that we find in our alphabet two characters called y and w, which exceedingly puzzled our early grammarians, in considering to what class they should be referred. At last Wallis, who writ somewhat



what more than a century ago, and whose grammar, except where he treats of the article of sounds, is one of the best that has been produced on our language, determined that they were of an amphibious kind, being sometimes vowels, and sometimes consonants: vowels when they ended a syllable, consonants when they began one: and this wise determination has been adopted by all grammarians from his days down to our own, as is to be seen in Johnson, the author of the late English grammar and dictionary. So gross an absurdity could never have passed upon any, but such as were blinded by literary vanity, so far as to think that skill in letters of course produced skill in sounds. Ought it not to have struck them that it is the very nature of a consonant, that its sound shall be distinctly perceived, in union with every vowel, either before or after it; and when they could



## 60 THE ART OF READING:

could produce no such sound after any vowel, ought they not to have concluded that they could not possibly be consonants? The truth is, their perplexity seems to have arisen more from the names given to these letters, *y* and *w*, than any thing else; for had they been called, as they should have been,  $\overset{3}{e}_{ee}$  and  $\overset{3}{o}_{oo}$ , which marks their true powers, there could have been no doubt about them. It is to be here observed, that by adopting the Roman alphabet, we had but five marks for the nine vowels which were in our tongue, and among others the vowels  $\overset{3}{e}_{ee}$  and  $\overset{3}{o}_{oo}$  had no peculiar characters to represent them; on this account the *w* was preserved from the Saxon to stand for the one, and the Roman *y* was appropriated to the other use. And the necessity for appropriating two characters to those sounds will appear, when



## THE ART OF READING. 61

when we consider that it is with one of those sounds that almost all the diphthongs in our tongue commence; for except the three before described beginning with <sup>3</sup>a, all the rest, commence with <sup>3</sup>e or <sup>3</sup>o. W- or <sup>3</sup>o forms a diphthong with every one of our vowels—As for instance—

waft	wage	wall
wed		weed
wit-	woe-	woo-
word		

Y- in like manner with almost all. As

yard	y <sup>re</sup>	yawl
yet		yield
yon	yoke	- youth
	young	

Almost all the French diphthongs too commence with these sounds, though not marked as with us. Instead of our w, they make use of ou, which is pronounced by



62 THE ART OF READING.

by them <sup>3</sup>o. Thus their affirmative *oui*, yes, is individually the same sound with our pronoun *we*. And instead of our y they make use of their vowel <sup>2</sup>i always sounded by them <sup>3</sup>e. But to prove experimentally that these two letters are only marks for <sup>3</sup>e and <sup>3</sup>o, we need only examine the position of the organs when we are about to sound them in conjunction with a vowel, and we shall find, that with regard to the *w*, the lips must necessarily be in the position of forming the sound <sup>3</sup>o. And if we begin with founding the two vowels separately at first, and afterwards bring them gradually closer together till they coalesce, we shall perceive the whole process distinctly, and find that the sound sought for must necessarily be produced; as in the word Wall for instance—

<sup>3</sup>o - - - <sup>3</sup>a <sup>3</sup>o - - <sup>3</sup>a - - <sup>3</sup>o - <sup>3</sup>a <sup>33</sup>oall

In



## THE ART OF READING. 63

In like manner, in founding the word Yawl, we shall find that the organs must at first be in the position of producing the vowel <sup>1</sup>y—

<sup>1</sup>y - - - <sup>3</sup>a    <sup>1</sup>y - - <sup>3</sup>a    <sup>1</sup>y - <sup>3</sup>a    <sup>3</sup>yawl

And to shew of what consequence it is to give letters right names, expressive of their true powers, a remarkable instance is offered in the French, when they learn English; none of whom can pronounce properly any of the diphthongs formed by *w*, which they change to the sound of the consonant *v*-; for wall they say vall, for what vat-; as vat is that? And the reason is, that as the name of the letter *w* does not all direct them in its sound, they take their notion of it from the eye, which sees in the form of that letter two *vees* or *u* consonants intermixed, and therefore they appropriate that sound to it. Whereas, were this letter called <sup>3</sup>o, and were they told that



## 64 THE ART OF READING.

that it answered exactly to the power of their ou or <sup>3</sup>o, nothing would be so easy to them as to pronounce these sounds, having several of those diphthongs in their own tongue. If they were only once told that our pronoun, *we*, was the same sound as their affirmative *oui*, the w standing for the same sound as their ou, they would never call it <sup>3</sup>ve instead of *we*, nor mistake it in its union with any other vowel. And as a farther proof how much the want of the true name contributes to mislead them in this letter, it is worthy of observation, that they never make any mistake in the diphthongs formed by y; as that letter has its true sound with them in repeating their alphabet, being properly called by them <sup>2</sup>y or y grec.

Thus have I vindicated our tongue from a charge brought against it, and which has been given up by all our grammarians, I mean



mean its poverty in diphthongs; for upon their principles it is certain we could claim but two of the genuine kind. And yet I have made it evident, that we have at least twenty-three; a richness in which perhaps the English exceeds all other languages. It is allowed that there are no sounds so pleasing, or that satisfy the ear so much, as those of diphthongs; but, in order to answer this end, it is necessary that they should be properly pronounced, giving them their due fulness and extent. Children should therefore be taught to dwell some time upon that vowel of the diphthong which will admit of it. In some, the first vowel is to be prolonged, as oi- where the sound <sup>3</sup>a is prolonged and closed with <sup>2</sup>y short. In others, the latter sound is to be prolonged, and the first rapidly passed over, as i-. If this be not attended to, the diphthongs may be reduced almost to the state of

F

simple



66 THE ART OF READING.

simple vowels, and lose much of their peculiar beauty.

Having considered the nature of our simple sounds and diphthongs, I shall now proceed to make some observations upon syllables.

As a letter is a simple sound, which cannot be divided into other simple sounds; so a syllable is an articulate sound, which cannot be divided into other articulate sounds, excepting when formed by a diphthong. Every vowel is an articulate sound, and can of itself form a syllable; but the first, or short vowels, seldom form syllables of themselves, except the particle *a*, as a man, a house. The second and third, or the long vowels, and diphthongs, form syllables without the conjunction of consonants. A syllable can have but one vowel, or diphthong, by its definition; but it may contain



## THE ART OF READING. 67

tain four, or even five consonants, whose sounds may be distinctly perceived.

In syllables, as in letters, two things are chiefly to be considered; quality, and quantity. The quality is to be considered in a twofold manner; either with regard to sweetness and harshness; or strength and weakness. With regard to sweetness, the union of the long vowels and diphthongs, with the semivowels, forms the most pleasing sounds; and their different value, with respect to each other, may be estimated by the rank of their component letters, which has already been settled. Whilst the union of the short vowels with the mutes, and the liquid *r*, form the harsher and less pleasing syllables. The different intermixture of these, that is, of the long vowels and diphthongs with mutes; or of short vowels with semivowels, compose an infinite variety of sounds of different degrees of



sweetness, according to the nature and predominance of the letters which form them.

Their strength and weakness also depend upon the same principle, only with a reversal of the rule. Those which contribute most to sweetness, are inferior to their opposites in strength. Thus the short vowels in union with the mutes, and aspirated semivowels, and the liquid *r*, form the most forcible sounds; whilst those composed of the long vowels, and semivowels, are inferior in strength, though superior in sweetness. Their strength depends upon a sudden and more forcible impetus of the breath and voice, which is the case of the short vowels preceding the mutes, and aspirated semivowels. Their sweetness, which takes off from their strength, upon the more equable flow of the voice, which is the case of the long vowels and diphthongs,



## THE ART OF READING. 69

thongs, either separately founded, or in their union with semivowels.

As the blending of vowels in diphthongs gives the greatest sweetness to syllables, so the union of two or more consonants in one syllable gives the greatest strength. And the union of those sounds is at the same time more grateful to the ear, when the consonants mix easily, than simple sounds, in the same manner as diphthongs are more pleasing than simple vowels. This gives a greater value to syllables, in the same way as gold is estimated above silver, because the weight is so much greater in the same solid contents.

Perhaps there is no language in the world so happy in this respect as the English; as I shall have occasion to shew when I come to treat of words. The Greeks began many syllables with two, and sometimes three consonants, but sel-



dom concluded any with more than one. The Romans began few of their native syllables with more than a single consonant, and seldom concluded them otherwise. The advantage, which a contrary conduct has given our's over those two celebrated languages, shall be pointed out hereafter.

As to the other property of syllables, that of quantity, I shall defer speaking of it till I come to the article of poetic numbers.

In teaching syllables the present method of taking the letters as they lie in alphabetical order, should by no means be followed; but children should be taught according to the natural order of the consonants, as they have been divided into their respective classes, beginning with the labial, thence proceeding through the dental to the palatine. Great care should be taken to make them complete the sounds of the  
final



## THE ART OF READING. 71

final mutes, so as that they may be rendered perfectly distinct, in the manner before described; and they should be made to dwell sometime upon the sounds of the semivowels. In uttering the syllables there cannot be too much attention paid, to prevent their falling into any peculiar tone or cant, which they are always apt to do without such caution. The syllables should be pronounced in neither a higher nor lower pitch of voice than they use in common discourse; only they should be delivered with more force, or a greater degree of loudness, which will help to strengthen the voice. And, in dwelling upon syllables, care should be taken that it should only be the same note prolonged, and not changed to any other. The reason of which precautions will hereafter appear.

When they come to unite syllables together, so as to form words, they should not



be suffered to do it according to the absurd fantastic mode of spelling hitherto laid down and practised; but they should be taught to take in all the letters into the same syllable, which are kept together in utterance; which, surely, is the most obvious and rational method. Thus the words, habit, widow, rather, should not be divided in the usual way, ha-bit, wi-dow, ra-ther; but hab-it, wid-ow, rath-er. This rule of dividing syllables, is so plain and manifestly proper, that nothing but a total neglect in this, as in almost all other articles, of preserving any analogy between writing and speech, could have prevented its taking place.

There is another very improper division of syllables in general use in all such words where the letter i precedes a vowel in the same syllable, such as *question*, bestial, region; or the vowel e, as in righteous,

cour-



courteous. For, in all instances of this sort, these vowels coalesce in English, and form diphthongs, so as to make but one syllable. Whereas in the usual mode of dividing them they seem to form two. Thus, instead of ques-ti-on, bes-ti-al, righ-te-ous, they ought to be divided into two syllables only, as, ques-tion, bes-tial, righ-teous, in the manner in which they are pronounced, and always used in metre. The French indeed in all words of this species divide the vowels from each other in pronunciation, and make two syllables instead of one, and therefore they are right to separate them in spelling.



---

**LECTURE II.**

**H**AVING treated in my former Lecture of letters and syllables, I shall now proceed to consider words.

As syllables are composed of letters, so words are composed of syllables; yet a single letter may form a syllable, and a single syllable, a word. Every articulate sound is a syllable, and every vowel is an articulate sound; therefore every vowel can by itself form a syllable: but no consonant can form a syllable, unless in conjunction with some vowel, from which property they have obtained their name. As the nature of syllables depends upon the nature of the letters whereof they are composed, some coalescing

I



lescing with ease, and others not mixing without difficulty; so the nature of words depends upon the same principle; and they are smooth or harsh to the ear, in proportion as each subsequent syllable is with ease or difficulty pronounced after each preceding one. Their strength or weakness also evidently depend upon those properties in their component syllables.

Beside these properties in words, of sweetness or harshness, strength or weakness, there is another quality to be attended to, which is, expression; or the peculiar aptness of some words to stand as symbols of certain ideas preferably to others. And this aptness arises from different causes: the first and most striking is that of imitation; from which proceed those that may be called mimical sounds; such as the baa of sheep, the hiss of serpents, the mew and purr of cats, the howl of the wolf, the  
bray



bray of an ass, the whinny of a horse, the kaw of the crow, the cooing of doves, the croak of the raven, the name of the cock, from the noise made by that bird, whence its name, it is said, is almost universal in all languages; and many others of the like kind. Such words contain a power of expression from a natural resemblance, which can never belong to signs merely instituted. After these mimical words, whose whole sounds are nearly the same with those formed by the several animals from which they were taken, there is another class which bears a fainter resemblance, merely from some letters contained in them, which were borrowed from the animal world. Thus among the vowels the <sup>3</sup>aw was borrowed from the crow, the <sup>1</sup>a from the goat, the <sup>2</sup>a from the sheep, the <sup>3</sup>o from the dove, the <sup>2</sup>o from the ox, the ow from the dog, &c. Of the consonants, we borrowed the B from



B from the sheep, K from the crow, M from the ox, R from the dog, S from the serpent, th from the goose. We have also sounds resembling those made by inanimate objects. Thus F is like the sound of winds blowing through certain chinks. V is the noise made by some spinning wheels when rapidly moved. Sh is the sound made by squibs and rockets previous to explosion. S by the flight of darts. Ng by a bell. These also may be referred to the imitative or mimical class.

All sounds too made by the collision of bodies, find letters in the alphabet peculiarly fitted to be their representatives. These sounds are strong and weak, clear or obtuse, long or short; and these properties have been already shewn to exist in the letters, according to their several classes. Thus the mutes and short vowels are best fitted to express short sounds; the semi-



78 THE ART OF READING.

vowels and long vowels, such as are of any continuance : the pure semivowels the clear, the mutes the obtuse sounds : the aspirated letters the strong, the simple the weaker sounds. Thus the words *pat, tap, flap*, expressing short and quick sounds, end in mutes preceded by short vowels ; whereas the *toll* of the bell, expressive of a continuing sound, consists of a long vowel and a semivowel. To this class also may be referred the murmuring, purling, hubbling, gurgling of waters. All words of these several kinds being representatives of ideas that come into the mind through the ear, may have a natural resemblance to their archetypes from a similarity of sound : but there is also an expressive power in words which represent ideas that come into the mind through the other senses, and which, though from the nature of things they cannot have the least similarity to those ideas, yet



yet have a certain congruity with them, which makes them fitter to represent those ideas than words of a different construction. To confirm this by examples. The words beginning with the consonants *str*, signify force, and generally exertion of force. As strong, strength, strive, stride, struggle, strain, stretch, strenuous, stress, strut, &c.

Here we are to observe that in this combination of consonants, the first letter is formed by the sharp force of the breath in a hissing sound, which is interrupted by a pure mute *t*, that borrows its sound not from a vowel but the semivowel *r*, with which it unites itself with difficulty, and therefore occasions the harsh sound of that roughest and strongest of our consonants to be heard in its full force. This powerful sound therefore, which requires a strong exertion of the organs of speech, is well suited to express ideas of force exerted.

When



When the *r* is omitted, and *st* only begins a syllable, it is still expressive of strength, but in a less degree, and without so much exertion. As, stand, stay, steady, steadfast, stout, sturdy, stick, stiff, stop, stubborn.

*Tbr-* marks a violent motion; as in the words throw, thrust, throb, throng, &c. In this combination the consonant *th* formed by an effort of the thickened breath, pushes out the sound of the *r* with uncommon force.

*Sw* marks a silent agitation, or a gentler and more equable motion. As in the words swim, swing, swift, &c. Here motion is marked by the letter *s* formed by the breath, but it has not the sharp hissing sound as in the former case, when it preceded the mute *t*, flowing here easily into the vowel *w*, which melting also into another vowel, and forming



ing a diphthong, qualifies the conjunction to express gentle or equable motion.

*Sp-* denotes a dissipation or expansion, and generally a quick one; as spit, sputter, spatter, spill, spread, spring, sprinkle, split, splinter, sparkle. In this combination the sharp hissing sound of the letter *s*, is suddenly stopped by an entire closing of the lips in forming the labial *p*, and then bursts out again with great force upon the sudden separation of the lips in forming the *p*, and rapidly proceeds till it unites with the next accented letter, and if that be a pure mute, till the word be finished. As in, spatter spatterer, sputter sputterer.

In the word sparkle, *sp-* denotes dissipation; *ar-* an acute crackling; *k-* a sudden interruption; *l-* a frequent iteration. Whoever has the curiosity to examine many other of the fore-mentioned words in the



## 82 THE ART OF READING.

same way, will find that every letter in them, contributes to their expressive power.

*S/-* denotes motion, but of a more equable kind, as flow, slide, sling, slip. Here the motion given by the *s-* is smoothed by the sweetest of liquids.

*Ash-* this termination of a syllable indicates something acting more nimbly and sharply; as clash, flash, gash, crash. But

*Ush-* implies something acting forcibly, though not with such nimbleness or smartness; as crush, rush, gush, flush, blush, push. The cause of the different expression in these two is, that the open vowel *a*, forms the first syllables, the obscure *u*, the second. And the consonant *sh*, formed by an effort of the thickened breath, is well calculated to express exertion of action in both.

*Ing-* implies the continuation of a motion or tremor, at length indeed vanishing, but



## THE ART OF READING. 83

not suddenly interrupted; as in swing, sing, fling, sting. Whilst the termination

*Ink-* closing with a pure mute, indicates a sudden ending; as in clink, blink, wink. The first *ing-* being borrowed from the sound of a bell, whose noise continues long after a stroke, is naturally fitted to express the first ideas; the other, *ink-* borrowed from the clinking of metal, the latter. If there be an *l* added to these terminations, there is implied a frequent iteration of the acts; as in jingle, tingle, mingle; tinkle, sprinkle, twinkle. But still the acts expressed by *ing*, are not so sudden or evanescent as those by *ink*. Jingle expresses a longer duration, as well as something more forcible, than tinkle; mingle than sprinkle, tingle than twinkle.

This expressiveness of words is every where to be found in our tongue. Such as, squeek, squeel, squall, scream, shriek, shrill,



84 THE ART OF READING.

shrivel, hiss, jar, hurl, whirl, yell, harsh, burst, patter, spatter, crackle, and numberless others. On which account Wallis declares that he was not acquainted with any language comparable to the English in this respect; and he was certainly master of a great number. Dr. Johnson, on the other hand, in quoting Wallis's remarks on this head, says, that they are such as perhaps might in every language be enlarged without end. Yet surely in the very constitution and genius of our tongue, it may be shewn that we necessarily have advantage over the Greek and Roman in this respect. They wanted several of our semi-vowels, which are powerful and expressive sounds; and most of the combinations of consonants at the conclusion of syllables and words, above quoted, as well as those formerly mentioned under the head of syllables, were unknown to them: and yet it  
is



is in these combinations chiefly that the expressive power resides.

But there is another reason drawn from the nature of the different tongues, that ours must have the preference in this respect; because their languages were declined, ours undeclined. Supposing therefore an equal number of words originally as expressive as those in ours, yet those words in their several changes passing through the declensions or conjugations, and having their terminating syllables rendered conformable to all of the same class, must lose a great deal of the expression belonging to the primitive word; whereas ours remain always the same, except in a few instances where there is the addition of a single letter.

It is well known with regard to the two modern languages held in chief estimation, I mean the Italian and French, that the



86 THE ART OF READING.

Italians consulting softness and sweetness of sound, more than strength and expression, have industriously avoided double and treble consonants in the formation of their syllables; and the French have carried the matter so far, that in reading they never sound the final consonant of a word at all; as it is always mute before a following word beginning with a consonant, and is transferred to the first syllable of the next word when it commences with a vowel. They plume themselves upon this as a piece of reformation that has turned out much to the advantage of their several tongues; and are apt to charge ours with barbarism on account of the number of consonants that still are retained in our syllables. But in making this charge, they, in many cases, judge by the eye, not the ear. Several of our simple sounds being marked by two letters, are counted as such by them, though  
in



in reality they have the power only of one; such as the two sounds of our *th*, that of *sh*, and *ng*. The conjunction of *gh*, which makes such an uncouth figure to a foreign eye, is always silent, except when it takes the sound of *f*; and in the junction of *gn* in one syllable the *g* is always silent; with many more of the same nature. Through the want of inquiring into the true genius and powers of our own tongue ourselves, we are too apt to admit whatever criticisms foreigners are pleased to make on our language, and to acquiesce under whatever censures they throw out. Nothing is more common than to hear natives of this country acknowledging the justness of the charge which foreigners make against the English tongue; that of abounding too much in consonants: and yet upon a fair examination it would appear that we have no more than what contribute to strength and expression.



88 THE ART OF READING.

If the vowels be considered as the blood, the consonants are the nerves and sinews of a language; and the strength of syllables formed of single consonants, like single threads, must be infinitely inferiour to such as have several as it were twisted together. On such an inquiry it would be found that probably in no language in the world, have the vowels, diphthongs, semivowels and mutes, been so happily blended, and in such due proportion, to constitute the three great powers of speech, melody, harmony, and expression. And upon a fair comparison it would appear, that the French have emasculated their tongue, by rejecting such numbers of their consonants; and made it resemble one of their painted courtezans, adorned with fripperies and fallals. That the German, by abounding too much in harsh consonants and gutturals, has great size and strength, like the statue of Hercules



## THE ART OF READING. 89

cules Farnese, but no grace. That the Roman, like the bust of Antinous, is beautiful indeed, but not manly. That the Italian has beauty, grace, and symmetry, like the Venus of Medicis, but is feminine. And that the English alone resembles the ancient Greek, in uniting the three powers of strength, beauty, and grace, like the Apollo of Belvedere.

But all the powers of sound must remain in a state of confusion, or impenetrable darkness, while the custom continues of applying ourselves wholly to the study of the written language, and neglecting that of speech. When the art of reading with propriety shall have been established and produced its effects, a new field will be opened to our writers, unknown to their predecessors, for composition both in poetry and prose, which will display in a new light the vast compass of our language in point  
of



90 THE ART OF READING.

of harmony and expression, from the same cause which produced similar effects at Rome in the writers of the Ciceronian or Augustan age. For it was at that period that the Romans first applied themselves to the cultivation of the living language, having before, like us, employed themselves wholly about the written. How is it possible indeed that the compass and harmony, whereof an instrument is susceptible, can be perceived, if the keys are either touched at random, or only a few simple airs played upon it learned by ear.

But to return to my subject. I have given many instances of the power of expression in multitudes of our words, and shewn the causes of it. But this power does not reside in the mere letters which compose the words; it depends on the due force given to them in utterance. No letter so harsh, which may not be softened;



## THE ART OF READING. 91

so strong, which may not be weakened; and vice versa. The long may be shortened, and the short lengthened. And all this depends upon the management of the voice. I shall therefore lay down some principles, and from them deduce some general rules for the proper pronounciation of consonants. The sound of some of the consonants is disagreeable when continued; of others, not. Of the first kind are, *m*, *r*, *s*, *f*, *esh*, *ezh*, *eth*, *eth*: of the latter, *l*, *n*, *v*, *z*, *ing*. *M*, having its sound entirely through the nose, is disagreeable if it continues any length of time after its formation, as it resembles more the lowing of oxen, than an articulate sound. *R*, when continued, is also a harsh sound, like the snarling of curs. *S*, is only a hiss, like that of serpents. *F*, prolonged, resembles the blowing of wind, and like *s* retains no mark of an articulate sound after it is once formed. *Ezh*, *esh*,  
*eth*,



*eth, eth*, have too much of the breath in forming them to make their sound agreeable when continued. The only consonants therefore that can be prolonged without offending the ear, are the semivowels, *L, N, eV, eZ, iNg*.

To confirm all this by instances.

If we dwell upon the letter *m*, in pronouncing the words *some come*, instead of *sūm cūm*, it offends the ear. This rule is general in unimpassioned discourse; but in emotions of the mind, where other notes are added as their marks, the prolonging of those notes, even on the sound of the *m*, may become pleasing, by the additional expression which it gives. As in the enthusiasm of Phædra, where she says—

Cōme—o'er the hills pursue the bounding stag,  
Cōme—chase the lion, and the foamy boar,  
Cōme—rouze up all the monsters of the wood;  
For there, even there, Hippolitus shall guard  
me.

Where



Where the dwelling on the sound of the *m* is more beautiful, than if it were pronounced short in the following manner—

Cōme o'er the hills pursue the bounding stag,  
Cōme chase the lion, &c.

But it is only in cases of this kind that this use of *m* is to be allowed.

That the sound of the *r*, if continued, is disagreeable will be obvious upon pronouncing any words so, in which that letter closes a syllable with the accent upon it. As *for' stir' ter'rour*. Though it has nothing unpleasing in it when the accent is on a preceding vowel, by which its sound is softened; as in the words *fár, bárb, chárm*. The difference which the seat of the accent makes will be made more perceptible, if in the latter instances we transfer it to the consonant; as *far', bar'b, char'm*. The sound of this letter is never to be prolonged  
except



94 THE ART OF READING.

except for the sake of expression. As in the following lines of Milton—

———— arms on armour clashing bray'd  
Horrible discord ; and the madding wheels  
Of brazen fury raged.

———— the sea that parts  
Calabria from the hoarse Trinacrian shore.

———— on a sudden open fly  
With impetuous recoil and jarring sound,  
Th' infernal doors, and on their hinges grate  
Harsh thunder.

In these, and the like instances, the *r* cannot be pronounced too forcibly. Such as,

The screech owl skreeking loud——

The shrieks of death through Berkley's tow'rs  
that ring,

Shrieks of an agonizing King.

Loud sounds the ax, redoubling strokes on  
strokes,

On all sides round the forest hurls her oaks

Headlong ;



THE ART OF READING. 95

Headlong; deep-echoing groan the thickets  
brown,

Then rustling, crackling, crashing, thunder down.

—— the string let fly

Twang'd short and sharp, like the shrill swallow's  
cry.

But in the following lines of Shakespeare,  
The raven himself's not hoarse  
That croaks the fatal enterance of Duncan  
Under these battlements—

The sound of the *r* is to be softened, as  
lady Macbeth, by these words, does not  
mean to convey an unpleasant idea.

The power of *f*, when preceded by a  
short *u*, is often expressive of the idea; as  
in the words bluff, gruff, rough, tough,  
rebuff, &c. and in these cases its sound  
may be continued. It should also be forci-  
bly pronounced, whenever expression de-  
mands it. As—

—— mild was he with the mild,

But when the froward he was fierce as fire.

The



96 THE ART OF READING.

The five semivowels, which are in their own nature agreeable to the ear, when their sound is continued, are, *l, n, v, z, ng*; and of these *l* is by far the sweetest. Examples of

L. Swēll the bold note—  
Fulfil your pleasure—  
—— whilst horror chill  
Thrills thro' my veins—  
It pulls my heartstrings—

Of N.

Can we then bear, &c.  
Begin then sisters of the sacred well—  
—— and add thy name  
O sun, to tell thee how I hate thy beams.

Of V.

Have we soon forgot the fatal day?  
And can I live to see her ravish'd from me?  
—— forget! forgive!  
I must indeed forget, when I live.

Of

Of



THE ART OF READING. 97

97

**Of Z.**

This character seldom ends a syllable, but its place is supplied by s, which borrows its sound.

As, — It *was*, but *is* no more. Nor is the continuation of its sound so agreeable as that of the others, there being too much of the breath mixed with it; but it is often very expressive. As—

**— the waves**

Buzzing and booming round my wretched head.

— with red hot spits

Come hissing in upon them.

Of Ng-

— then springs as broke from bonds—

Who would not sing for Lycidas—

Wings his steep flight—

— that hill and vallies ring,

## Rules to be observed in founding the consonants.

1. None of them are to be prolonged, except when the accent is upon  
H them;



98 THE ART OF READING.

them; which can only happen when preceded by a short sounding vowel. As, *tell, can, come.* When a long sound precedes, the voice must dwell on the vowel, and take in the consonant to the syllable in its shortest sound; otherwise, were they both dwelt upon, the syllable would take up the time of two long sounds, and would therefore seem to be two. As *vā īe tāi n̄ brā v̄e dāy s̄.* This is an article very necessary to be attended to by the natives of Scotland, who are apt to prolong the sound of a semivowel after a long vowel.

2. Their sound is never to be prolonged, except in monosyllables, or final syllables of other words. As,

Swēll the bold note—

Fulfil your purpose—

But we must not say,

The swēlling note

Fulfil ling all—

The cān-nons roar, &c.



## THE ART OF READING. 99

For this would be to transgress the fundamental laws of accent (the nature of which shall presently be explained) by separating syllables from words to which they belong, and transferring them to the next. Yet, in cases of emotion, for the sake of expression, this rule may be transgressed. As,

O bāl-my breath !

Go bār-barous man !

Būz-zing and bōō-ming round my wretched head.

3. Neither consonant, nor vowel, are to be dwelt upon beyond their common quantity, when they close a sentence. Thus in this line,

And if I lose thy love—I lose my all—

The sound of the word *love* may be prolonged, as the sense is not completed; but that of *all*, though equally emphatical, must not be continued beyond its common time, as it closes the sense. If we trans-



pose the members of the line, the thing will be reversed; as thus—

I lose my all—if I should lose thy love.

Here the time is increased in the word *all*, and that of *love* reduced to its common quantity. This rule is also very necessary to be attended to by the natives of Scotland, as the dwelling upon the last words of sentences constitutes one material difference between the English speech and theirs.

4. When consonants begin a word, or a syllable, they must be sounded short; and great care must be taken that before their union with the following letter, they be not preceded by any confused sound of their own. This is very disagreeable to the ear, and is destructive of all proportion of quantity in syllables, and yet is no uncommon fault. The not attending to this in pronouncing the letter *s*, has been the chief cause



cause of our language being called by foreigners the Hissing Language, though, in reality, it does not abound so much in that letter as either the Greek or Roman; the final *s*, with us, having, for the most part, the sound of *z*. But if care be not taken early in forming the pronunciation, people are apt to contract a habit of hissing before they utter the sound of *s*, at the beginning of syllables, as well as of continuing it at the end. As—*so* have I  
*'seen* — *'softly* a while — *'some* men there are—

Was it for this I *'sent* thee to the pass—

That the disagreeableness of this letter arises wholly from the continuation of its sound will appear from repeating properly the following lines, which contain a great number of them, and yet are certainly of a fine melody:

H 3

—sweet



—— sweet remembrance sooths  
 With Virtue's kindest looks his aching breast,  
 And swells his soul to rapture.

This confused sound at the beginning of words is equally disagreeable in all the semivowels; as, l-ove, l-oyal, m-ighty, n-ever, r-ight, th-in, th-ose f-avour, v-oice, &c. — Upon the whole, after observing these rules, whenever the power of the consonants is particularly suited to the expression, their sound should be enforced; when otherwise, softened.

Having examined all the component parts of words, I shall now enter upon a discussion of that article, which constitutes the very essence of words, as distinguished from their component letters or syllables.

As words may be formed of various numbers of syllables, from one up to eight or nine, it was necessary that there should be some peculiar mark to distinguish words from



from mere syllables, otherwise speech would be nothing but a continued succession of syllables, without conveying ideas: for, as words are the marks of ideas, any confusion in the marks, must cause the same in the ideas for which they stand. It was, therefore, necessary, that the mind should at once perceive, what number of syllables belong to each word, in utterance. This might be done by a perceptible pause at the end of each word in speaking, in the same manner as we make a certain distance between them in writing and printing. But this would make discourse disgustingly tedious; and though it might render words distinct, would make the meaning of sentences confused. They might also be sufficiently distinguished by a certain elevation, or depression of the voice upon one syllable of each word, which was the practice of some nations, as shall presently be



explained. But the English tongue has, for this purpose, adopted a mark of the easiest and simplest kind, which is called accent. By accent is meant, a certain stress of the voice, upon a particular letter of a syllable, which distinguishes it from the rest, and, at the same time, distinguishes the syllable itself to which it belongs, from the others which compose the word. Thus, in the word *bab'it*, the accent upon the *b* distinguishes that letter from the others, and the first syllable from the last. Add more syllables to it, and it will still do the same; as, *bab'itable*. In the word, *rep'ute*, the *u* is the distinguished letter, and the syllable, which contains it, the distinguished syllable. But if we add more syllables to it, as in the word, *rep'utable*, the seat of the accent is changed to the first syllable, and *p* becomes the distinguished letter. Every word in our language,



language, of more syllables than one, has one of the syllables distinguished from the rest in this manner, and every monosyllable has a letter. Thus, in the word *hat*<sup>1</sup>, the *t* is accented, in *hate*, the vowel *a*<sup>2</sup>. In *cut*<sup>3</sup>, the *u*, in *cube* the *u*. Hence every word in the language, which may properly be called so, has an accent; for the particles, such as *a*, *the*, *to*, *in*, &c. which are unaccented, can scarce be called words, which seems to be implied in the name given to them, and they are the fitter to discharge their office by this difference made between them. So that as articulation is the essence of syllables, accent is the essence of words; which, without it, would be nothing more than a mere succession of syllables. Thus simple as the state of the English accent is, there is no article of speech has occasioned more perplexity in those who have treated of it, merely by  
confounding



confounding it with the accents of the ancients, which were quite different things. There is no subject of antiquity which has more puzzled the literary world, than that of the Greek accents; the marks of which have come down to us with their books, but the use of them is utterly unknown. This gave rise to a controversy, which was carried on for a great length of time, by some of the most learned men, in different parts of Europe; but it ended, as most controversies do, when people are not masters of their subject, without producing any thing satisfactory to the world, upon that head. It was lately revived by a very learned gentleman in England, with no better success; for whoever will take the pains of reading Dr. Foster's Book upon Accents, though he may see in it great marks of erudition, and deep reading, will find himself as much in the dark, as he  
was



was before. These several controvertists have proved their opponents to be wrong, but none have been able to establish what is right. And this arose from the same cause, which I have had occasion to mention before, that these men of letters were treating of a subject which regarded sounds, in which they were unskilled. Let me now try, without equal pretensions to literary merit, whether the greater attention which I have given to sounds, will not enable me to clear away all the difficulties, in which this intricate subject has been hitherto involved.

I have said, that the chief reason of the confusion, which has appeared in the writings of all who have treated of that subject, is, that they did not see the difference between the use of the ancient and modern accent. Together with the term, they have also adopted their definition; whereas in reality they are two things utterly distinct.



tinct. The ancient accents, consisted in the elevation, or depression of the voice: the English accent, in the mere stress of the voice, without any change of note. Among the Greeks, all syllables were pronounced either in a high, low, or middle note; or else in a union of the high and low by means of the intermediate. The middle note, which was exactly at an equal distance between the high and the low, was that in which the unaccented syllables were pronounced. But every word had one letter, if a monosyllable, or one syllable, if it consisted of more than one, distinguished from the rest; either by a note of the voice perceptibly higher than the middle note, which was called the acute accent; or by a note perceptibly and in equal proportion lower than the middle one, which was called the grave accent; or by a union of the acute and grave on one syllable, which was done by the voice passing from the



acute, through the middle note, in continuity down to the grave, which was called the circumflex.

Now in pronouncing English words, it is true that one syllable is always distinguished from the rest, but it is not by any perceptible elevation or depression of the voice, any high or low note that it is done, but merely by dwelling longer upon it, or giving it a more forcible stroke. When the stress or accent is on the vowel, we dwell longer on that syllable than the rest. As, in the words, glóry, fáther, hóly. When it is on the consonant, the voice, passing rapidly over the vowel, gives a smarter stroke to the consonant, which distinguishes that syllable from others; as, in the words, bat'tle, hab'it, bor'row. Thus we see, that the whole difference between the ancients and us, lies in this; that they distinguished one syllable from the rest by a change of note  
upon



upon it; and we distinguish it equally well, without any change of note, by stress only. To illustrate this, let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable, which forms an Iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by striking a soft note first, followed by one more forcible, and so on in succession. Let the same movement be sounded by the trumpet, in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent, and those of the ancients.

The difficulty of conceiving the use of the ancient accents, arises from our never having heard any people speak, who had taken the pains to reduce their common

mode



## THE ART OF READING. 111

mode of utterance, like singing, to a musical proportion: for, surely there is nothing in the nature of things, to prevent our modifying the various notes of the speaking voice, by a due proportion, any more than those of the singing voice. We know for certain, that the Greeks and Romans did modulate their several languages in that way, and carried the point to perfection; though in this we do not find they were ever followed by any other people. Yet I think I shall be able to point out clearly to the most common apprehension, what the use of accents was among the ancients, by an example with which we are all acquainted, I mean the speech of the inhabitants of North Britain; with whom, the three kinds of accents used by the Greeks, are constantly employed in common discourse, but in an irregular and discordant state.

It



It is indeed the use of these accents chiefly, which renders the northern speech so disagreeable to the ear; and yet it was to accents, or tones of the same nature, that the Greek owed that delightful melody, which captivated the ears of all who heard it spoken. The only difference is, that these accents or tones, being left wholly to chance among the Scots, are void of proportion, and discordant; whereas the Greek accents, being regulated with the utmost pains and art, by that nation of Orators, obtained a musical proportion, which delighted the ear with accordant sounds. But I am to shew you, that the Scots have in constant use, accents of the same nature as those of the Greeks; that is, that every word they utter, has a syllable distinguished by an acute, grave, or circumflex. The best way to prove this, and at the same time to point out the difference between the Scotch and English



English accent, will be, to open a dictionary, and let a Scotchman who speaks no other dialect but that of his own country, pronounce any number of detached words, such as, *battle, borrow, habit, &c.* The Scotchman utters the first syllable, in a middle note, dwelling on the vowel; and the second, with a sudden elevation of the voice, and short. As *bā-tlē, bāu-rō, hā-bit.* The Englishman utters both syllables without any perceptible change of tone, and in equal time; as *bat'tle, bor'row, hab'it.* Shew a Scotchman any polysyllable, with the stress on the antepenultima, or last syllable but two, and you will perceive a low or grave note on that syllable, followed by a higher on the next, and ending in a very acute, or suddenly elevated note; as in the words *political, phenomenon.* Shew him any dissyllable, with the stress on the last, and you will perceive that he always uses a



# 114 THE ART OF READING.

circumflex on the last vowel; that is, he begins the sound of the vowel in a low note, and finishes it in a high one. As in the words—bef<sup>o</sup>re—beh<sup>i</sup>nd—bel<sup>o</sup>w— They also use the circumflex on all monosyllables, except particles; such as, pâst—bôth—bâll—yês—nô. Whereas an Englishman never uses more than one note, upon one vowel, and therefore is utterly unacquainted with the circumflex. Every word in every sentence that a Scotchman utters has one of these accents belonging to it; which has given rise to the term canting or chanting, applied to their pulpit elocution; so disgusting to an English ear, as being at once discordant, and quite opposite to the genius of the English tongue. The discordance of this chant, arises from the abuse of these accents, which are so far from being regulated, by the just rules of the Greeks and Romans, that for the most part they



THE ART OF READING. 115

they are quite opposite to them. Thus, among the ancients, the acute, or high note, was generally placed upon the penultima or antepenultima, where the Scotch place the grave; and seldom on the last syllable, never among the Romans: Whereas every last syllable in the Scotch is acuted. In the circumflex, the ancients began with an acute, and ended with a grave; the Scots begin with a grave, and end with an acute. The general process of the ancients was, from high to low; that of the Scots, in an opposite direction, from low to high. Thus the sentences of the Scotch always finish with a high note, directly opposite to all principles of music, as well as sense; since Nature herself seems to dictate a fall of the voice to mark that the sense is closed; as the sustaining of it, points out that it is to be continued, according to the practice of the English. Thus, as the laws



of the ancient accents, founded upon musical principles, produced melody; those of the Scotch, which take an opposite direction, can produce only discord. Besides, these accents of the Scotch have never been settled by any rule of proportion. Their degrees of elevation and depression are different in different shires and towns, as also in the individuals of the same place. With some, the distance between high and low is much greater; and the transitions from the one to the other, more sudden than with others: and they who use the more moderate pronunciation, such as the inhabitants of Edinburgh, find their ears as much offended by the tones of the natives of Inverness or Glasgow, as an Englishman is with those used at Edinburgh. Whereas the proportion between the ancient accents was fixed by a musical scale. Dionysius of Halicarnassus informs us, that the acute and grave



took in the compass of five notes; consequently the acute was a fifth above the grave, and each of them a third from the middle note: the acute, a third above it, and the grave a third below it; and the circumflex, passed from a fifth above, through a third, to a fifth below; so that the distinguished notes in speaking, were always thirds and fifths, and consequently in a musical proportion.

If it be asked, how it was possible that these nice proportions could be observed in common discourse by a whole people; it may be answered that this was a matter not left to chance. When the practice of the best orators of Greece, had established the proportion of these accents, observation on the pleasing effects which such proportion produced on the ear, gave rise to the rules of art; and the children of all the better class of people, were regularly taught



118 THE ART OF READING.

these proportions, at the same time that they learned to read, by the same masters who taught the art of singing, and playing upon musical instruments: for the use of a false accent, would have been an unpardonable fault, in any one who attempted to speak in public. This uniformity in the higher class, was easily transferred, by imitation and custom, to those of an inferior order. And though possibly, they, who had not the benefit of such regular instruction, might not be so critically exact in the use of those accents, as they who had, yet the difference was but small; and we are particularly assured, that in Athens, where oratory was at its highest pitch, the utterance of the lowest citizen was as correct, and his ear as pure, as in those of the first class.

As the English have but one accent, so they have but one mark in writing to point  
it



THE ART OF READING. 119

it out; and this mark is one of those used in Greek books, as it is pretended, to point out their accents, though in reality they are quite insignificant. But as if there were some fatality, that every thing should contribute to puzzle this subject among the learned, our casually borrowing the mark of the acute accent from the Greek, has made them, by an association of ideas, consider every accented syllable with us, as elevated, or pronounced in a higher note than the rest. So that had the grave instead of the acute been adopted to be our mark, they would, upon the same principle, have considered all those syllables as depressed, or uttered in a lower note than the rest. But had we luckily pitched upon some mark of our own, which had no similitude to any of the Greek accents, there never would have been the least question about high and low with regard to those syllables, and the



learned would have fallen in of course with the general idea, that of its only marking the syllable on which the stress of the voice is to be laid. For I think I may appeal to all my hearers, whether upon any dispute about the pronunciation of a word, when the question is asked upon which syllable the accent ought to be laid, as, adver'tisement or advertisement, con'cordance or concordance, it ever enters into their heads, that this question means, on which syllable the voice is to be raised; or whether they do not understand it to be, on which syllable are we to lay the greatest stress. Indeed the very term itself *the* accent, shews we have but one, for had we more than one, they must be distinguished by different names as among the Greeks; and that one, I have clearly shewn to be a monotone, as before exemplified by the notes of a drum. The adventitious sense annexed

to



to the term from adopting the ancient definition, has been the chief cause of the many errors and endless disputes upon this subject. But there have been also several other meanings annexed to this word, which have served to heighten the confusion. Sometimes it is used instead of emphasis; sometimes to express the different dialects in pronunciation; and sometimes the peculiar tone or brogue of different countries; such as, the Scotch, Irish, or Welch accent. But I shall always confine it, when speaking of the English accent, to its true meaning, as set forth in the definition, which I shall here repeat. Accent is a certain stress of the voice upon a particular letter of a syllable which distinguishes it from the rest, and at the same time distinguishes the syllable itself, to which it belongs, from the others in a word.

The



The only difference of our accent depends upon its seat, which may be either upon a vowel, or a consonant. Upon a vowel, as in the words *glóry*, *fáther*, *hóly*. Upon a consonant, as in the words, *hab'it*, *bor'row*, *bar'tle*. When the accent is on the vowel the syllable is long, because the accent is made by dwelling on the vowel a longer time than usual. When it is on the consonant, the syllable is short; because the accent is made by passing rapidly over the vowel and giving a smart stroke of the voice to the following consonant. Thus the words, *ad'd*, *led'*, *bid'*, *rod'*, *cub'*, are all short, the voice passing quickly over the vowel to the consonant; but for the contrary reason, the words, *áll*, *láid*, *bide*, *róad*, *cúbe*, are long; the accent being on the vowels, on which the voice dwells some time, before it takes in the sound of the consonant. Obvious as this point is, it has wholly



## THE ART OF READING. 123

wholly escaped the observation of all our grammarians, prosodians, and compilers of dictionaries; who, instead of examining the peculiar genius of our tongue, implicitly and pedantically followed the Greek method, of always placing the accentual mark over the vowel. Now the reason of this practice among the Greeks was, that as their accents consisted in change of notes, they could not be distinctly expressed but by the vowels; in uttering which, the passage is entirely clear for the voice to issue, and not interrupted or stopped, as in the case of pronouncing the consonants. But our accent being of another nature, can just as well be placed on a consonant as a vowel. By this method of marking the accented syllable, our compilers of dictionaries, vocabularies, and spelling books, must mislead provincials and foreigners, in the pronunciation of perhaps one half of the words in  
our



our language. For instance, if they should look for the word, *endeavour*; finding the accent over the vowel *e*; they will of course find it *endéa-vour*. In the same manner *dedicate* will be called *dé-dicate*, *precipitate* *preci-pitate*, *phenomenon* *phenó-menon*, and so on through all words of the same kind. And in fact, we find the Scots do pronounce all such words in that manner; nor do they ever lay the accent upon the consonant in any word in the whole language; in which, the diversity of their pronunciation from that of the people of England, chiefly consists. It is a pity that our compilers of dictionaries should have fallen into so gross an error, as the marking of the accents in the right way, would have afforded one of the most general and certain guides to true pronunciation that is to be found with respect to our tongue; as it is an unerring rule throughout the whole, without



without a single exception, that whenever the accent is on the consonant, the preceding vowel has always its first short sound, as set forth in the scheme of vowels, and exemplified in the words, *bat*, *bet*, *fit*, *not*, *cub*. And indeed as accent is the chief clue we have to the whole pronunciation of our tongue, while its nature was misunderstood, and its use perverted, it was impossible that provincials and foreigners could ever attain it; and accordingly the difficulty of speaking English properly, has been found insurmountable to all, except the well-educated natives. To such I have but one rule to lay down with respect to the use of accent; which is, that they should always take care to lay it upon the same letter of the syllable in reading, as they are accustomed to do in common discourse, and never to lay any stress upon any other syllable. For there are few who ei-

ther



ther read aloud, or speak in public, that do not transgress this law of accent, by dwelling equally upon different syllables in the same word; such as, fór-túne, náture, in'-cróachment', con'-jec'-túre, pátien'ce, &c. But this is not uttering words but syllables, which with us are always tied together by an accent; as, fórtune, náture, encróachment, conjec'ture, pátiencé. Any habit of this sort, gives an unnatural constrained air to speech, and should therefore be carefully avoided by all who deliver themselves in public.

Having done with words I shall now proceed to consider sentences; the most important article in which, is that of emphasis.

\* ' Emphasis, discharges in sentences, ' the same kind of office, that accent does ' in words. As accent is the link which

• Lecture 4th on Elocution.

' ties



' ties syllables together, and forms them  
 ' into words; so emphasis unites words to-  
 ' gether, and forms them into sentences,  
 ' or members of sentences. As accent dig-  
 ' nifies the syllable on which it is laid, and  
 ' makes it more distinguished by the ear  
 ' than the rest; so emphasis ennobles the  
 ' word to which it belongs, and presents it  
 ' in a stronger light to the understanding.  
 ' Accent is the mark which distinguishes  
 ' words from each other, as simple types  
 ' of our ideas, without reference to the  
 ' mutual relation in which they stand to  
 ' each other. Emphasis is the mark which  
 ' points out their several degrees of rela-  
 ' tionship, in their various combinations,  
 ' and the rank which they hold in the  
 ' mind. Were there no accents, words  
 ' would be resolved into their original syl-  
 ' lables: Were there no emphasis, sen-  
 ' tences would be resolved into their origi-  
 ' nal



'nal words; and, in this case, the hearer  
 'must be at the pains himself, first, of  
 'making out the words, and afterwards  
 'their meaning. Whereas, by the use of  
 'accent and emphasis, words, and their  
 'meaning, being pointed out by certain  
 'marks, at the same time they are uttered,  
 'the hearer has all trouble saved, but that  
 'of listening; and can accompany the  
 'speaker at the same pace that he goes,  
 'with as clear a comprehension of the mat-  
 'ter offered to his consideration, as the  
 'speaker himself has, if he delivers him-  
 'self well.'

From this account it might appear, that  
 emphasis is only a more forcible accent  
 than ordinary laid upon the word to which  
 it belongs, and that it is exactly of the same  
 nature, differing only in degree of force;  
 an opinion, which, to the great prejudice  
 of elocution, has too generally prevailed.

But



But there is an absolute and constitutional difference, between accent and emphasis, as certainly there ought to be, which consists in this; that every emphatic syllable, besides a greater stress, is marked also by a change of note in the voice. To shew the necessity of this, we need only observe, that the mind, in communicating its ideas, is in a continual state of activity, emotion, or agitation, from the different effects which those ideas produce on the mind of the speaker. Now, as the end of such communication is not merely to lay open the ideas, but also all the different feelings which they excite in him who utters them, there must be some other marks, beside words, to manifest these; as words uttered in a monotonous state, can only represent a similar state of mind, perfectly free from all activity or emotion. As the communication of these internal feelings was a

K

matter



matter of much more consequence in our social intercourse, than the mere conveying of ideas; so the Author of our being did not leave the invention of this language, as in the other case, to man, but stamped it himself upon our nature, in the same manner as he has done with regard to the rest of the animal world, who all express their various feelings, by various tones. Only our's, from the superiour rank that we hold, is infinitely more comprehensive; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which have not their peculiar tone, or note of the voice, by which they are to be expressed, all suited in the exactest proportion, to the several degrees of internal feeling. It is in the proper use of these tones chiefly that the life, spirit, grace, and harmony of delivery consist; and the reason that this is a talent so rarely to be

I

found,



found, is, that almost all the nations of the world have lost sight of this language of nature, and substituted fantastical and artificial notes in its room. As this is a subject which has been involved in much obscurity, I shall endeavour to illustrate the whole, by examining the different modes which have been adopted by different nations, with regard to that part of language, which consists in the various tones or notes accompanying speech.

Languages may be divided into two classes, accentual, and emphatical. The accentual are those, in which various notes, or inflexions of the voice, are affixed to words, either in their separate state, or when united in sentences, without any regard to their meaning. The emphatical are those, in which all the various notes and changes of the voice, are wholly regulated by the meaning of the words, and



the sentiments which they contain. The accentual may again be subdivided into two classes. The one, where those variations of voice, or accents are wholly left to chance, without rule, without order, without proportion. The other, where the accents are fixed by certain rules, and their due relative proportions settled by a kind of musical scale. Of the former sort are almost all the languages spoken by the different nations of the world, who have left the mode of utterance to chance and custom, and never thought of reducing speaking to an art. Of the latter, we know only of two instances since the creation of the world, and those are the languages of old Greece and Rome. But to one of these three sorts, may all the languages spoken upon earth be referred. In order to throw a clearer light upon this subject, it will be necessary to trace these three different modes



modes of utterance to their source. And first with regard to that which is certainly the most ancient, I mean the emphatical.

In the beginning, barbarous nations have Nature only for their guide, in their speech, as well as in every thing else. With them, therefore, all changes of the voice, and the different notes and inflexions used in uttering their thoughts, were the result of the acts and emotions of the mind, to each of which Nature herself has assigned its peculiar note. In this state the people all speak the emphatic language, and the variety of sounds, of course, result from the nature of the sentiments which they express. In a calm state of mind, the notes of the voice, in unison to that state are little varied, and the words are uttered nearly in a monotone.

When the mind is agitated by passion, or under any emotion whatsoever, the tones expressive of such passion or emotion, spon-



taneously break forth, being unerring signs fixed to such internal feelings by the hand of Nature, common to all men, and universally intelligible, in the same manner as the sounds and cries uttered by the several tribes of animals. When they emerge out of barbarism, in proportion as they grow civilized, their language will partake of the changes made in their manners, and become consonant to them. But as in the progress towards improvement, the faculties of the mind by no means keep pace together, those of the fancy far outstripping the slow march of the intellect; the first changes will rather be fantastical, than rational, being produced by caprice, not judgment. These men having observed in their natural speech, that a variety of notes from an animated mind, afforded more pleasure to the ear, than the monotony of one in a tranquil state, will begin to introduce



duce a variety of notes into all sentences alike, whether expressive of emotion or not. But not having the wisdom of Nature to guide them, in suiting each tone to its subject, both in kind and degree, they will be wholly unexpressive; and not having the art of measuring sounds, they will be void of proportion, and discordant. Thus the whole mass of their speech becomes infected by these artificial, unmeaning sounds, and their utterance shocks every ear that is not inured to it. As these sounds are wholly fantastical, having no foundation in nature or reason, they will be found altogether different from each other in different places. From this principle we may trace that great diversity of tones or brogues, which infects the speech of the different nations of the world; and not only so, but of the different provinces of the same nation, speaking one common language.



Amongst us, not only the Scots, Welsh, and Irish, have their different brogues, but almost every county in England has one peculiar to itself: and that they are all disagreeable or absurd, is evident from this, that though each by custom is reconciled to his own, he is either disgusted with, or laughs at the others. These all take their rise from a natural principle in man, a love of variety; but where this principle acts only as a blind instinct, nothing orderly can be expected from it.

Let us suppose then such a nation, after having introduced those sentential tones, should consider them as ornamental, and desirous to embellish their language still more, should think the best way of doing it would be that of multiplying sounds of this sort, by affixing one to each word; we shall find here a natural and easy progress from sentential to verbal accents. But still  
this



this is a farther deviation from Nature; and such multiplication of unmeaning sounds, not only deprives speech of that clearness and energy which it had, when there was never any change of note in the voice, except what was the result of meaning or sentiment; but if these notes should be void of all relative proportion to each other, the language will, according to the greatness of their number, be still more discordant, and consequently more disagreeable to an unprejudiced ear, of which I have before given an example in the intonation of the Scotch, which exactly corresponds to the state now described. Here we have the origin of verbal accents in their irregular state; which we have good reason to believe prevailed for a long time in Greece, in the same manner as at present in Scotland. Let us now endeavour to trace



trace the causes which probably reduced them to a state of order and regularity.

Supposing, in such a nation, the verbal accents to have been so incorporated with the speech, in a long succession of time, as to become inseparable from it, there is no way of rendering such a tongue agreeable to the ear, but that of reforming the irregularity of those accents, ascertaining their number, and reducing them to a musical scale. But what motive can there be, to attempt such a change amongst a people utterly blind to any imperfection in their speech? or what means can be employed, to overthrow the power of Custom, in an article where his sway is the most uncontrolled? Such a reformation would indeed baffle all the plans that the invention of man could form; and can only be produced, by a chain of necessary causes, acting in a long



long succession. In the first place the nation must be free, and all public affairs managed by speech, in public debates. When that is found to be the only road to power, all men desirous of obtaining it, will not fail to take all possible pains to cultivate the powers of elocution. The first efforts of oratory, will be exerted about the most essential objects, and to convince the understanding, and move the passions, will for a long time be the chief end of its labour. In process of time, men of inferior talents will try to succeed by different means. They will try to balance superior strength of understanding, by superior grace. They will employ all their art, to please the ear, and captivate the fancy. They will harmonize their delivery, by well proportioned tones. The people, whose relish for sensual gratification, is much quicker, than for that of the intellectual kind, will listen to them



them with delight: The plain nervous orator, will no longer gain attention; consequently will no longer have it in his power to persuade. What must he do in this case? He also must endeavour to acquire those ornamental parts of oratory, or hope no more to appear in public with success. Thus we find all who have talents for elocution, necessarily engaged in the task of harmonizing their speech. The accents will of course, by repeated experiments, be at length reduced to a musical proportion, as the surest means of delighting the ear. These proportions will at first, like music, be caught only by the ear; but as that grows more refined, and the ardour for the oratorical art increases, they will, like music, be reduced to rule, and methodically taught. In a nation, whose common speech is thus rendered musical, music itself will make a proportional progress. The masters in that



art, will establish the use of accents upon invariable principles, and teach the art of regulating the speaking, as they do that of the singing voice. All who are desirous of opening the way to honour and preferment to their children, will not fail to have them so instructed, whilst the ear is uncorrupt, and the organs of speech flexible. Thus all public speakers, will become uniform in their use of accents; and their auditors accustomed to this uniformity, will of course catch it: and thus, a musical speech, will, in time, spread through a whole people, and uniformly prevail, amongst all ranks and classes of men. This progress of the regular accentual language to its perfection, is not deduced merely from speculation; but, were there occasion for it, might be shewn by very convincing arguments, to have been the real history of the advancement



ment of the Greek, from its most rude, to its most refined state.

I shall now endeavour, in the same manner, to trace the progress of the other mode of speech, which I called the Emphatical.

I have said that the emphatical language, was that which was originally spoken, in all barbarous countries, as the mode of uttering our sentiments dictated by Nature herself. I have shewn the cause of the first deviations from this mode, to be a love of variety, which is also a natural principle in man. I have pointed out the ill effects of this variety, when not regulated by just laws of proportion. I have shewn by what means, such a proportion was introduced, and how a musical speech, became the vernacular one of a whole people. Of the accentual speech, I have mentioned two kinds; one, verbal, the other, sentential.

In



## THE ART OF READING. 143

In the former, every word had its accent; in the latter, accents fell upon certain words, only as they happened to be placed in the sentence. The nature of the verbal accents, both in their irregular and regular state, has been sufficiently explained. It now remains to examine those of the sentential kind.

The only nations of antiquity that we know of, who used verbal accents, were the Greeks and Romans. The only modern one are the Scots; unless the Chinese also be an exception. All other nations, as far as we can judge, have fallen into the mode of sentential accents. Sentential accents I have already explained to be, certain elevations and depressions of the voice, which fall at random upon words, according as they happen to be placed at the beginning, middle, or end of sentences, and which are used in all sentences alike. Such sort of accents, it is evident, can have no  
con-



#### 144 THE ART OF READING.

connexion with meaning; and not being adjusted to each other by any rule of proportion, cannot flatter the ear; consequently they can neither be useful, nor ornamental in speech. That accents of this sort are wholly arbitrary and fantastical, I have already shewn, not only from the example of different nations, using those of different kinds, but that of the inhabitants of the several provinces and counties of the same kingdom. It is only by a reformation of this abuse, that the emphatical language, or that of Nature, can be restored; and when restored, it is by pains and culture alone, that this language of Nature can be brought to the highest degree of perfection, of which the human speech is capable. Great advances have been made towards this, by the polite well-educated natives of England; and to point out the means of effecting the rest, is the



## THE ART OF READING. 145

the main end I have in view in delivering this course.

It is certain that the few natives of England who speak their language correctly, are entirely free from all tone, arising from sentential accents; and use no change of notes in common discourse, but what results from the meaning or sentiments. This was probably effected, without any formed design on the part of men, in the following manner. We know that not only in Scotland, Ireland, and Wales, the natives of each use a different intonation, as well as pronunciation, in uttering English; but likewise in the several counties of England itself. In former days, therefore, we are to suppose that the nobility and gentry, residing chiefly in the country, partook each of the dialect of the place where they lived; and when the splendour of a court, business of parliament, and other affairs, drew them

L

to



to the capital, they brought with them each, their several brogues or modes of intonation. Such a variety of dialects will not long be suffered in a seat of politeness; and the establishment of a uniformity of speech, as well as manners, will gradually take place. The disagreeableness of tones, in all the different dialects, to ears unaccustomed to them, will make them reject all alike. This will necessarily end in the restoration of the true natural mode of speech, I mean that of the emphatic kind, in which, no changes of note in the voice will be used, but what result from meaning and sentiment. There will be no other difference between this mode of speech, and that used by people in a state of barbarism, than what will naturally flow from more polished manners. The boisterous loudness of the sounds, will be softened down, and rendered more temperate; and the harshness of the notes, smoothed



smoothed by proportions more agreeable to the ear. But still this mode of speech will extend no farther than the influence of the court can reach, and will be confined to people in polite life. The provinces and counties will still retain their own dialects. Nay, in the very metropolis itself, there may be two different modes of speech established, one, at the court-end of the town; the other, in the city. And in fact we find this to be the case both in France and England. The reason that this true mode of utterance has hitherto been circumscribed in such narrow bounds, and confined chiefly to common discourse, even among those who are in possession of it; without having made its way yet into all the various branches of public delivery, which the nature of our constitution requires, and where it would be of the greatest benefit, shall hereafter be shewn. At the same time in-



fallible means will be pointed out, whereby it may be universally diffused through all ranks of people, in whatever part of the globe English shall be taught, according to the proposed method.

Having explained at large, the nature of the two kinds of language, as distinguished into accentual, and emphatical; it may be a matter of curiosity, to examine which of the two, upon a fair comparison, merits the preference? Though the discussion of this point may be considered as of little use, farther than speculation, yet if it leads us to a discovery, that the mode of utterance which has fallen to our share, is in its own nature superiour to that of the ancients, it may induce us, to take pains, to carry it to perfection, and obtain that superiority over them, to which we are thus entitled. In comparing them, let us suppose them both in a state of perfection. The accentual, cer-



tainly, was among the ancients: the emphatical, through want of attention, never has been so, amongst us. But as the former has been wholly lost to us, the comparison can never be brought to the test of experiment; and therefore we are reduced to the necessity of considering the point only hypothetically.

In order to judge which kind of language is best, we must first consider what are the ends, which ought to be proposed, in all attempts to bring language to perfection. They are two; one for use, the other for pleasure. To attain the useful end, it is necessary to be able to communicate, all that passes in the mind of one man, to others. To attain the pleasurable end, that this should be done in such a way, as to delight and flatter the ear. The former, is the essential, the latter, the ornamental part of discourse. All that passes in the mind of



man may be reduced to two classes, which I shall call, Ideas, and Emotions. By ideas, I mean, all thoughts which rise, and pass in succession, in the mind of man: by emotions, all exertions of the mind, in arranging, combining, and separating its ideas; as well as all the effects produced on the mind itself, by those ideas, from the more violent agitation of the passions, to the calmer feelings, produced by the operations of the intellect and fancy. In short, thought is the object of the one; internal feeling of the other. That which serves to express the former, I call the language of ideas; and the latter, the language of emotions. Words, are the signs of the one; tones, of the other. Without the use of these two sorts of language, it is impossible to communicate, through the ear, all that passes in the mind of man. But there is an essential difference between the two, which me-



rits our utmost attention. The language of  
 ideas is wholly arbitrary; that is, words,  
 which are the signs of our ideas, have no  
 natural connexion with them, but depend  
 purely upon convention, in the different  
 societies of men, where they are employed;  
 which is sufficiently proved, by the diver-  
 sity of languages spoken by the different  
 nations of the world. But it is not so with  
 regard to the language of emotions. Na-  
 ture herself has taken care to frame that for  
 the use of man; having annexed to every  
 act, and feeling of the mind, its peculiar  
 tone, which spontaneously breaks forth,  
 and excites in the minds of others, tuned  
 invariably by the hand of Nature in unison  
 to those notes, analogous emotions. When-  
 ever therefore man interferes, by substitut-  
 ing any other notes, in the room of those,  
 which Nature has annexed to the acts and  
 feelings of the mind, so far the language of



emotions is corrupted, and fails of its end. For the chords of the human heart, thus tuned in unison to the natural notes only, will never vibrate in correspondence to those of the artificial kind. These artificial notes are at best insignificant; when not regulated by certain rules of proportion, as in the irregular accentual, they are discordant to the ear, and deform utterance; and when reduced to the nicest musical proportion, as in the regular accentual, the utmost effect they can produce, is, to delight the ear, and amuse the fancy. But whether this be not purchasing a sensual, or fantastic gratification, at too dear a rate, by sacrificing to it that endless variety of notes, annexed by Nature to that endless variety of thoughts and emotions, may justly bear a dispute. And however high my idea of the ancient orators may be, and whatever powerful effects may have been produced by their mode



## THE ART OF READING. 153

mode of delivery, I cannot help thinking that with the same skill and ability in all the other branches of oratory, they would have produced effects still more powerful, had they delivered themselves in a language constituted like ours, the language of Nature, unsophisticated by Art. This may be illustrated by an instance of a similar kind; for I believe it will be allowed, that the finest opera, with all the charms and expression of music, and performed in the best manner possible, however it may delight the ear, and captivate the fancy, will not make an equal impression on the mind, or move the passions to so high a degree, as a well-acted tragedy delivered with all the energy of emphatic speech.

From this account of emphasis, the proper use of it in reading, is clearly pointed out; and is to be acquired by a due degree of attention and practice. Every one who  
under-



understands what he reads, cannot fail of finding out each emphatic word; and his business then is to mark it properly, not by stress only, as in the accented syllables, but by a change of note, suited to the matter, which constitutes the essence of emphasis. If it be asked how the proper change of note is always to be hit upon, my answer is, that he must not only understand, but feel the sentiments of the author; as all internal feeling must be expressed by notes, which is the language of emotions; not words, the language of ideas. And if he enters into the spirit of the author's sentiments, as well as into the meaning of his words, he will not fail to deliver the words in properly varied tones. For there are few people who speak English without a provincial tone, that have not the most accurate use of emphasis, when they utter their sentiments in common discourse; and the reason



reason that they have not the same use of it, in reading aloud the sentiments of others, is owing to the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expressive tones of speech, are suppressed, and a few artificial, unmeaning, reading notes are substituted in their room; which will be made more clear when I come to treat of stops.

There is no article, in which more frequent mistakes are committed, than in this important one of emphasis, both with regard to stress and tone. The chief reason, of this general abuse of emphasis, seems to be, that children are taught to read sentences, which they do not understand; and as it is impossible to lay the emphasis right, without perfectly comprehending the meaning of what one reads, they get a habit either of reading in a monotone, or if they attempt



attempt to distinguish one word from the rest, as the emphasis falls at random, the sense is usually perverted, or changed into nonsense. The way to prevent this, is, to put no book into their hands, which is not suited to their slender capacities; and to take care that they never read any thing whose meaning they do not fully comprehend. The best way, indeed, of furnishing them with lessons for a long time, would be to take down their common prattle, and make them read it, just as they speak it; only correcting any bad habits they may have acquired in their utterance. Thus they will early be initiated into the practice of considering reading to be nothing more than speaking at sight, by the assistance of letters; in the same manner as fingering at sight is performed in music, by the help of notes. And as it is certain that Nature, if left to herself, directs every one

in



## THE ART OF READING. 157

in the right use of emphasis, when they utter their own immediate sentiments, they will have the same unerring rule to guide them after they have been written down; and in process of time, by constant practice in this way, they will be able to deliver the sentiments of others, from books, in the same manner. This will be found the best method, not only of giving them a just and natural delivery in reading, but also of ensuring it to them when they come afterwards to speak in public.

With regard to persons more advanced in life, who have contracted a habit of neglecting, or misemploying emphasis in reading, the best way to remedy this will be, to dedicate a certain portion of time every day to reading aloud some passages from books, written in an easy, familiar style; and, at every sentence, let them ask them-



158 THE ART OF READING.

themselves this question, How should I utter this, were I speaking it as my own immediate sentiments? In that case, on what words should I lay the emphasis, and with what change of notes in the voice? Though at first they may find, that their former habit will counteract their endeavours in this new way, yet, by perseverance, they will not fail of success; particularly if they will get each sentence by heart, for some time, and revolve it in their minds with that view, without looking at the book. Nor should they be discouraged by frequent disappointments in their first attempts, but repeat the same sentence over and over, till they have satisfied themselves. For it is not the quantity that they read, which is to be regarded in this case, but the right manner of doing it; and when they shall have mastered that in some instances,



## THE ART OF READING. 159

instances, they will afterwards make a rapid progress, towards accomplishing it in all.

The next article to be considered is that of pauses or stops.

Nothing has contributed so much, and so universally, to the corruption of delivery, as the bad use which has been made of the modern art of punctuation, by introducing artificial tones into all sentences, to the exclusion of the natural; for the teachers of the art of reading, in order to distinguish, with greater accuracy, the stops from each other in utterance, annexed to them different notes of the voice, as well as different portions of time. Those which marked an incomplete sense, had an elevated note of the voice joined to them; those which marked a complete sense, a depressed, or low note. This uniform elevation and depression of the voice, in all sentences



sentences alike, produced a new kind of tone, which may be termed the reading bogue, with which all who learned to read, even such as were free from every other kind, became infected. I have often tried an experiment, to shew the great difference between these two modes of utterance; the natural, and artificial; which was, that when I found a person of vivacity, delivering his sentiments with energy, and of course with all that variety of tones which Nature furnishes, I have taken occasion to put something into his hand to read, as relative to the topic of conversation; and it was surprising to see, what an immediate change there was in his delivery, from the moment he began to read. A different pitch of voice took place of his natural one, and a tedious uniformity of cadence succeeded to a spirited variety; insomuch, that a blind man in company, would hardly conceive,



## THE ART OF READING. 161

conceive, that the person who read, was the same with him who had been just speaking. Nor is this brogue confined to reading only, but in general has made its way into all the several branches of public speaking: And this, from an obvious cause. Boys are accustomed to repeat their lessons, declamations, &c. in the same manner as they read. This mode is not only confirmed in them by habit, but they acquire a predilection for it. They consider this species of delivery, which they have been taught, as far superiour to that kind, which comes of course, without any pains, and therefore judge it the most proper to be used on all public occasions. Thus has this unnatural mode of utterance spread itself in the senate-house, the pulpit, the bar, the stage, and every place where public declamation is used; insomuch that the instances of a just and natural elocu-

M

tion



tion are very rare: the want of which is most sensibly, and generally felt in our churches.

Our neighbours, the French, are not altogether in the same predicament with us, with regard to this article; though it is still in a very imperfect state among them. For though they have been employed near a century in regulating and refining their tongue, still it is, as with us, the written, not the spoken language, which has been the chief object of their attention. There is one article of speech indeed, which they have thoroughly ascertained, and reduced to rule; I mean pronunciation. But as to the art of delivery, it has never so much as been thought of among them; and all their treatises of rhetoric and oratory, have, for their object, like ours, not speech, but only composition in writing. The art of reading, as taught there, differs from our's  
in



## THE ART OF READING. 163

in one essential article, which has been the main cause of the difference between their public elocution and our's; in which they certainly have a great superiority over us. The article I mean is this; they have laid it down as a maxim, that children are to be taught to read in a perfect monotone; and this monotone is ever after used by them in reading works of all sorts, whether in poetry or prose; and, from custom, is considered by the French, as the only just manner of reading. Nothing, certainly, can be more absurd, nothing more contrary to common sense, nature, and taste, than this mode of reading. Yet it is attended with one advantage, that public elocution is not infected by it, as it is by our method. The monotone is confined wholly to reading; but, in all public declamation, the speakers indulge themselves in the free use of that variety, which



is natural to them; and their preachers, who deliver their discourses from memory, not notes, have an elocution more animated, more varied, more just than our's, and produce proportional effects upon their auditors. But this method of reading was a poor expedient to bring about a reformation in one of the articles of delivery: for it is probable, that the first motive towards establishing this principle in the art of reading, was to put an end to the different tones used by people of the different provinces, by making all read alike in one uniform tone. But this, with regard to the article of reading, was only substituting one evil, and perhaps a worse one, in the room of another; and with regard to the more important use of delivery, whether from memory, or extemporaneous, it produced no effect at all; as each, in that case, resumed his own habitual tone of utterance.



## THE ART OF READING. 169

utterance. They who were in a situation of acquiring a propriety of speech in conversation, from being bred among those who spoke with purity, retained the same in public delivery; while they, whose utterance was vitiated, by being bred up among those, whose provincial tones, or other irregularities of speech, prevailed in private discourse, brought the same faults with them into public also. Thus, in comparing the two different methods, used in England and France, in teaching the art of reading, we find that the former carries a taint in its root, which spreads through all the branches of elocution, withers the tree, and will never suffer it to bear fruit: whereas the latter is perfectly inoffensive, does neither harm nor good, and leaves nature and custom to take their course. Now this view of these two methods, may serve to point out a third to us; which, avoid-



166 THE ART OF READING.

ing equally the monotony of the French, on the one hand, and the adventitious reading tones of the English, on the other, should teach the art of reading, upon principles of pure and correct speaking.

Beside the abuse of stops, by introducing a false intonation, which I have laid open, the art of punctuation itself has always been in a very imperfect state, with regard to its professed end, that of dividing periods and sentences properly, into their respective members. \* ‘ Stopping, like  
‘ spelling, has, at different periods of time,  
‘ and by different persons, been considered,  
‘ in a great measure, as arbitrary, and has  
‘ had its different fashions; nor is there at  
‘ this day, any sure general rules established  
‘ for the practice of that art. It is evident,  
‘ that to mark the stops properly in writing,  
‘ every perceptible cessation of sound

\* Lect. on Elocution. L. 5th.

in



THE ART OF READING. 167

‘ in the voice ought to have a mark ; but  
‘ this is far from being the case in the pre-  
‘ sent practice of punctuation, continual  
‘ instances occurring, where the voice ought  
‘ to be suspended, without any comma  
‘ appearing ; and instances as frequent,  
‘ where commas appear in places in which  
‘ there ought to be no suspension of the  
‘ voice. The truth is, the modern art of  
‘ punctuation, was not taken from the art  
‘ of speaking, which certainly ought to  
‘ have been its archetype, and probably  
‘ would, had that art been studied and  
‘ brought to perfection by the moderns ;  
‘ but was in a great measure regulated by  
‘ the rules of grammar, which they had  
‘ studied ; that is, certain parts of speech  
‘ are kept together, and others divided by  
‘ stops, according to their grammatical con-  
‘ struction, often without reference to the  
‘ pauses used in discourse. And the only



A general rule, by which pauses can be regulated properly, has been either unknown, or not attended to: which is, that pauses, for the most part, depend upon emphasis. I have already shewn that words are sufficiently distinguished from each other by accent; but to point out their meaning when united in sentences, emphasis, and pauses, are necessary. Accent, is the link which connects syllables together, and forms them into words: emphasis, is the link which connects words together, and forms them into sentences, or members of sentences; but, that there may be no mistake to which emphasis the words belong, at the end of every such member of a sentence, there ought to be a perceptible pause. If it be asked, why a pause should any more be necessary to emphasis, than to accent? or why emphasis alone will not sufficiently

distinguish



THE ART OF READING. 169

‘ distinguish the members of sentences  
‘ without pauses, as accent does words  
‘ from each other? the answer is obvious,  
‘ that we are pre-acquainted with the  
‘ sounds of the words, and cannot mistake  
‘ them when distinctly pronounced, how-  
‘ ever rapidly; but we are not pre-  
‘ acquainted with the meaning of sentences,  
‘ which must be pointed out to us by the  
‘ speaker; and as this can only be done, by  
‘ evidently shewing what words appertain  
‘ to each emphatic one, unless a pause be  
‘ made at the end of the last word belong-  
‘ ing to the former emphatic one, we shall  
‘ not be able to know at all times, whe-  
‘ ther the intermediate words, between two  
‘ emphatic ones, belong to the former, or  
‘ the latter; which must breed a perpetual  
‘ confusion in the sense. Through the  
‘ want of a proper stop of this sort, there  
‘ is a passage in the play of Macbeth, which,



170 THE ART OF READING.

‘as it has been usually spoken on the stage,  
‘and read by most people, is downright  
‘nonsense; I mean an expression of Mac-  
‘beth’s after he had committed the mur-  
‘der, where he says,

Will all great Neptune’s ocean, wash this blood  
Clean from my hand? No—these my hands will  
rather

The multitudinous sea incarnardine,  
Making the green one—red.

‘Now the last line pronounced in that  
‘manner, calling the sea the *green one*,  
‘makes flat nonsense of it. But if the pause  
‘be made in the proper place, as thus—  
‘Making the green—o’ne red—here is a  
‘most sublime idea conveyed, that his  
‘hands dipped into the sea, would change  
‘the colour of the whole ocean into *one*  
‘entire red.’

There is a line in the Fair Penitent;  
which, for many years, was spoken by the  
most



most celebrated actor of these times, in the following manner—

West of the town—a mile among the rocks

Two hours ere noon to-morrow I expect thee

Thy single arm to mine,

It is a challenge given by Lothario to Horatio, to meet him at a place a mile's distance from the town, on the west side, well known by the name of *The rocks*. And this would have been evident, had there been a comma after the word mile—as—

West of the town a mile, among the rocks, &c.

Whereas by making the pause after the word town, and joining *mile* to the latter part,

West of the town—a mile among the rocks—

the ridiculous idea is conveyed, that they had a mile's length of rocks to scramble over; which made Quin sarcastically observe, that they should run great risque of



172 THE ART OF READING

breaking their shins, before they reached the appointed place of combat.

The best way of getting over the faulty habit of reading, contracted by following such erroneous guides, as the stops usually are, would be, in those of an age sufficiently mature, to copy such passages from authors, as they mean to serve for their daily exercise in reading aloud, without marking any stops at all. In this way, the sense alone must guide them, in the right use of the pauses; nor will they have any thing to mislead them. When they have had sufficient practice in this manner, to be able to make out the sentences with ease, let them return to the printed books, in which they are to pursue the same rule, by giving their whole attention to the meaning of the words, and being as utterly regardless of the stops, as if they were not there. Though at first they may be puzzled at the sight  
of



of the stops, and from their former long habit, may be apt frequently to relapse into their old method, yet by persevering in their attention to the words only, they will in time pay as little regard to the stops, as if they had been wholly obliterated.

As to children, the surest way to prevent the ill consequences arising from the use, or rather abuse of stops, will be to teach them to read without points, according to the practice of the ancients, who never used any, and continue them in this way till they become expert in it. This will necessarily keep their attention to the meaning of what they read, perpetually awake; otherwise it will be impossible for them to make any sense of the passages, as they will not on any other terms be able to divide them into their proper sentences, or the sentences into their several members. Whereas in the other way of being taught to read by the



aid of stops, they are little attentive to the sense or context ; and think they have done all that is necessary, when they have pronounced the words, and observed the stops, in the manner they were instructed to do. .

It was before observed, that they are generally taught to read in books, whose full meaning they cannot comprehend ; and therefore it is impossible they should give any attention to the sense. This habit early contracted, is afterwards transferred to books, whose meaning they might fully comprehend, if they did but pay due attention to it ; but their accustomed negligence in that article, still continues in its full force ; and they either miss the sense by their own false reading, or if they even perceive it themselves they do not deliver it in a way, proper to point it out to others. It is inconceivable to those, who have not well considered the subject, how much the progress



## THE ART OF READING. 175

gress of knowledge, and true taste, is retarded on this account; for in this slovenly, inaccurate manner of reading, there are only a set of confused ideas floating in the mind, without their due order and precision; the sense of the author is often mistaken or perverted; the spirit evaporates, and all the grace, and delicacy of sentiment, are lost. The famous Bishop of Cloyne, seems to have been fully convinced of this, when among his other queries, he put the following one: Q. Whether half the learning of these kingdoms be not lost, for want of having a proper delivery taught in our schools and colleges?

LECT.



174 THE ART OF READING:

aid of stops, they are little attentive to the sense or context ; and think they have done all that is necessary, when they have pronounced the words, and observed the stops, in the manner they were instructed to do. .

It was before observed, that they are generally taught to read in books, whose full meaning they cannot comprehend ; and therefore it is impossible they should give any attention to the sense. This habit early contracted, is afterwards transferred to books, whose meaning they might fully comprehend, if they did but pay due attention to it ; but their accustomed negligence in that article, still continues in its full force ; and they either miss the sense by their own false reading, or if they even perceive it themselves they do not deliver it in a way, proper to point it out to others. It is inconceivable to those, who have not well considered the subject, how much the progress



## THE ART OF READING. 175

gress of knowledge, and true taste, is retarded on this account; for in this slovenly, inaccurate manner of reading, there are only a set of confused ideas floating in the mind, without their due order and precision; the sense of the author is often mistaken or perverted; the spirit evaporates, and all the grace, and delicacy of sentiment, are lost. The famous Bishop of Cloyne, seems to have been fully convinced of this, when among his other queries, he put the following one: **Q.** Whether half the learning of these kingdoms be not lost, for want of having a proper delivery taught in our schools and colleges?

LECT.



## LECTURE III.

**H**AVING in my former Lectures laid open all the fundamental principles of the Art of Reading, and established rules to direct us in the proper exercise of that art; I shall now proceed to confirm the theory by practical observations, and illustrate the rules by examples. For this purpose, I shall begin with comments upon the mode of reading the Church-service; which I have pitched upon rather than any other piece of English composition, because it is the only one publickly and constantly read, and therefore open to every one's observation in judging of the propriety of those comments.

There



## THE ART OF READING. 177

There is not any thing which can shew the low state of the Art of Reading amongst us, in a stronger light, than the general complaint, that the service of the church is so seldom delivered with propriety. At first view, one would be apt to imagine, that in a settled service, open to all to be studied and examined at leisure, every one, by suitable pains, might make himself master of the proper manner of reading it. It is this mistaken notion, which makes the laity so forward to lay the blame at the door of such of the clergy, as do not perform this part of the office well; attributing it wholly to neglect, and the want of taking proper pains. Whereas the true cause of the defect, is, the erroneous manner in which all are taught to read, by persons utterly disqualified for the office. They are originally set wrong upon principle, and yet think themselves right. How is it possible

N

there-



therefore, that they should set about amending faults, of which they are not conscious? And when this faulty manner has taken root, by custom and a length of years, how difficult, nay impossible would it be, even supposing they were made conscious of it, to change such habits, without the assistance of skilful persons, to point out the particulars in which they are faulty, and shew how they are to be amended. And where are such to be found? As to any information they might receive from their friends or acquaintance, they would be but little the better for it; as they probably are as unskilled in the art, and deficient in the practice, as themselves; even supposing they were willing to give them such information: but it is well known how shy men are upon that head in all articles, unless called upon to do so. And the man who wants such information, from a consciousness of his deficiency, is yet restrained



## THE ART OF READING. 179

strained from applying for it, by a false shame; considering it as a disgrace to acknowledge, that he did not know how to read, at that time of life. For this is the light in which they consider it, confounding under one term, two very distinct things, that of mere reading, and reading well. In learning to read, two very different ends may be proposed. The one, that of silent reading, to enable us to understand authors, and store our minds with knowledge: the other, that of reading aloud, by which we may communicate the sentiments of authors to our hearers with perspicuity and force. All our pains have been employed in accomplishing the former end; and with regard to the latter, we are either set wrong by false rules, or left wholly to chance. Now if it were known that to arrive at perfection in the art of reading in the latter sense, would require much time



and pains, even supposing it were taught by a regular system of rules and skilful masters; surely it could never be considered as a disgrace to any one to be deficient in such an art, who, far from having precepts to guide, or masters to teach him, should be misled by false lights, in the very first principles of the theory, and corrupted by bad examples in the practical part. For the benefit of such as are desirous of getting rid of their bad habits, and discharging that important part of the sacred office, the reading of the liturgy, with due decorum, I shall first enter into a minute examination of some parts of the service, and afterwards deliver the rest, accompanied by such marks, as will enable the reader, in a short time, and with moderate pains, to make himself master of the whole. And though this may seem to be chiefly calculated for the use of the clergy, yet it will be found the very best



## THE ART OF READING. 181

best lesson that could be given to all others; in the art of reading. In making my comments, I shall not select passages from different parts of the service, but take them in their order as they lie in the Prayer-book, beginning with some of the texts that are usually read before the exhortation. But first it will be necessary to explain the marks which you will hereafter see throughout the rest of this course. They are of two kinds; one, to point out the emphatic words, for which purpose I shall use the grave accent of the Greek [ ` ].

The other, to point out the [different] pauses or stops, for which I shall use the following marks:

For the shortest pause marking an incomplete sense a small inclined line, thus

For the second double the time of the former, two


And for the third or full stop three


N 3

When



When I would mark a pause longer than any belonging to the usual stops it shall be by two horizontal lines, as thus =

When I would point out a syllable that is to be dwelt on some time I shall use this mark  or a short horizontal over the syllable.

When a syllable should be rapidly uttered, this  or a curve turned upwards, the usual marks of long and short quantity in prosody.

The reason for my using new marks for the stops, is this. They who have been accustomed to associate reading notes to the stops, will, on the sight of them, be apt to fall into their old habits, and as the new marks are free from such association of ideas, they will be more likely to be guided

in



in all the changes of their voice by the sense only.

I have often heard the following verse read in this manner.

‘ Enter no’t into judgment with thy se’r-  
vant O Lord, for in thy sight shall no man  
living be justified.’

Here the words, *not*, *servant*, *sight*, *jus-  
tified*, between which it is impossible to find  
any connexion, or dependance of one on  
the other, are principally marked. By these  
false emphases, the mind is turned wholly  
from the main purport and drift of the  
verse. Upon hearing an emphasis upon *not*  
it expects quite another conclusion to make  
the meaning consistent; and instead of the  
word *for*, which begins the latter part of  
the sentence, it would expect a *but*; as,  
Enter no’t into judgment with thy servant  
O Lord, *but* regard me with an eye of mer-  
cy. When it hears the emphasis on *se’rvant*,



it expects also another conclusion; as, Enter not into judgment with thy servant O Lord, but enter into judgment with those who are not thy servants. And by the emphases on the words *fight*, and *justified*, the true meaning is not conveyed. But if read in the following manner, 'Enter not into judgment with thy servant 'O Lord' for 'in thy fight' shall no man living be justified'—the whole meaning becomes obvious, and we see that there is a great deal more implied, than the mere words would express, without the aid of proper emphases. 'Enter not into judgment with thy servant 'O Lord'—That is, enter not, O Lord, into the severity of judgment with thy servant—'for 'in thy fight'—which is all-piercing, and can spy the smallest blemish—'shall no man living be justified'—No man on earth, no not the best, shall be found perfect, or

suffi-



sufficiently pure, to stand the examination of the eye of purity itself.

Upon this sentence thus pronounced, the following beautiful passage in Job, may be a comment.

‘How then can man be justified with God, or how can he be clean that is born of woman? Behold even to the moon, and it shineth not; yea the stars are not pure in his sight. How much less, man, that is a worm, and the son of man, which is a worm.’

As the first necessary step towards getting into a good habit, is to get rid of a bad one, I shall point out the faults that are usually committed in reading the service; and afterwards propose the amendments.

The Exhortation I have often heard delivered in the following manner:

Dearly



Dearly beloved brethren, the scripture  
 moveth us in sundry places to acknowledge  
 and confess our manifold sins and wicked-  
 nefs. And that we should not dissemble  
 nor cloke them before the face of Almighty  
 God our Heavenly Father, but confess  
 them with an humble lowly penitent and  
 obedient heart, to the end that we may  
 obtain, forgiveness of the same, by his in-  
 finite goodness and mercy. And altho' we  
 ought at all times humbly to acknowledge  
 our sins before God, yet ought we most  
 chiefly so to do when we assemble and meet  
 together. To render thanks for the great  
 benefits we have received at his hands, to  
 set forth his most worthy praise, to hear his  
 most holy word, and to ask those things  
 that are requisite and necessary as well for  
 the body as the soul. Wherefore I pray  
 and beseech you as many as are here pre-  
 sent, to accompany me with a pure heart  
 and



## THE ART OF READING. 187

and humble voice to the throne of the heavenly grace, saying after me.'

In the beginning of this exhortation, we usually find, that the clergyman's eye is fixed on the book, and that he utters the words as mere matter of form; but, surely, the truly Christian and affectionate address, with which it commences, from a pastor to his flock, ought to be made with earnestness, and his eyes looking round the whole congregation. 'Dearly beloved brethren!—And then there should a pause of some length ensue, to give them time to collect themselves, and awaken their attention to the solemn duty they are about to perform. Whereas, in the other way, when the eye is on the book, the congregation cannot feel it as an immediate address to them; especially when they find that there is no pause after this address, but that he immediately runs on to the next sentence,



sentence, which has no connexion with it; misled by the false pointing of a comma after the words, 'Dearly beloved brethren,' which ought to have been marked by what is called a point of admiration. In the latter part of the first period, 'but confess them with an humble lowly penitent and obedient heart, to the end that we may obtain, forgiveness of the same, by his infinite goodness and mercy' — there are several faults committed. In the first place, the four epithets preceding the word heart, are huddled together, and pronounced in a monotone, disagreeable to the ear, and enervating to the sense; whereas each word rising in force above the other, ought to be marked by a proportional rising of the notes in the voice; and, in the last, there should be such a note used as would declare it at the same time to be the last — 'with an humble' 'lowly' 'penitent' and obedient heart,



## THE ART OF READING. 189

heart, &c.' At first view it may appear, that the words humble and lowly, are synonymous; but the word lowly, certainly implies a greater degree of humiliation than the word humble. The word, penitent, that follows, is of stronger import than either; and the word, obedient, signifying a perfect resignation to the will of God, in consequence of our humiliation and repentance, finishes the climax. But if the climax in the words, be not accompanied by a suitable climax in the notes of the voice, it cannot be made manifest. In the following part of the sentence, 'to the end that we may obtain' forgiveness of the same" there are usually three emphases laid on the words, *end, obtain, same,* where there should not be any, and the only emphatic word, *forgiveness,* is slightly passed over; whereas it should be read—'to the end that we may obtain forgiveness of the same,'



same, keeping the words, *obtain* and *forgiveness*, closely together, and not disuniting them, both to the prejudice of the sense and cadence. The following words, 'by his infinite goodness and mercy,' lose much of their force, by the manner of repeating them; whereas, by interjecting a pause between the words, *his*, and *infinite*, as, 'by his' in finite goodness and mercy,' we not only pay the proper reverence due to the Deity, whenever he is mentioned, but there is superadded, by this means, a force to the word, *infinite*, coming after the pause, which alone can make us have an adequate conception of those attributes in him, *whose mercy endureth for ever*—'by his' in finite goodness and mercy.—'And altho' we ought at all times'—Here the accent of the word, *altho'*, is changed, and put on the first syllable, *altho'*; and this syllable being pronounced in the same quan-



tity as the word *all*, which follows soon after, occasions a repetition of the same sound so suddenly, as to be disagreeable to the ear; and the want of the due change of note on the word, *all*, obscures the sense — ‘and altho’ we ought at áll times’ — whereas, in the right way of pronouncing it, ‘and althó’ we ought at àll times’ — the repetition of the same sound is avoided, and the following meaning is evidently implied; though we should embrace every opportunity, when we are alone, and in private meditation, to confess our sins before God, yet ought we most chiefly so to do, when we assemble and meet together, to join in acts of public worship. Here, also, there is often an unfortunate emphasis on the word, *so*, instead of the word, *chiefly*, ‘yet ought we most chiefly sò to do, &c.’ and this arises from not giving the due emphasis to the word, *all*, in the former



mer part of the sentence, which would have shewn the necessity of giving a correspondent force to the word, *chiefly*, in the latter. 'And altho' we ought at all times humbly to acknowledge our sins before God" yet ought we most chiefly so to do when we assemble and meet together' to render thanks' for the great benefits that we have received at his hands, &c.' Nothing is more frequent than to give the tone of a full-stop at the end of the former part of this sentence, as thus—'yet ought we most chiefly so to do when we assemble and meet together.' What, at any time, in assemblies of amusement and festivity? No, it is only when we assemble and meet together, *to render thanks for the great benefits* we have received at his hands, &c. In this, and what follows, a distinct enumeration is made, of the several parts whereof the public worship is composed. *To render thanks'*



## THE ART OF READING. 193

thanks! for the great benefits that we have received at his hands." Thanksgiving. To set forth his most worthy praise" by psalms and hymns. To hear his most holy word" in the Lessons. And to ask those things, that are requisite and necessary, as well for the body as the soul" the prayers. On which account, the several sentences containing the distinct parts of the service, ought to be kept more detached from each other, than they usually are; and the words peculiarly expressive of each branch of the service, should chiefly be made emphatical. 'To render thanks' for the great benefits that we have received at his hands" to set forth his most worthy praise" to hear his most holy word" and to ask those things which are requisite and necessary" as well for the body as the soul". Whereas, in the usual way of running these sentences into one another, the auditor has no time

O

to



194 THE ART OF READING:

to observe the distinctness of the parts; and I believe it has seldom occurred to any one, that in these four sentences, are separately enumerated, the four capital branches of the church service. 'Wherefore I pray and beseech you as many as are here present'—This is the way in which that passage is usually delivered; but, surely, a more particular and personal address, would have more force to call up attention, than this vague and general one; which will be done only by placing the emphasis on the word, *you*. 'Wherefore I pray and beseech *yòu*' as many as are here present, &c.' That is I pray and beseech all you, and each individual of you, here present, to accompany me, &c. for that is what is implied in the words '*as many as are here present*;' it is addressing them in detail, each individual of the number there present; and if these words be not taken in that sense, they are  
a mere



THE ART OF READING. 195

a mere tautology; for if they had only a general meaning, like the word, *you*, they would express nothing more than what had been already done by that word.

I shall now read the whole, in the manner I have recommended; and if you will give attention to the marks, you will be reminded of the manner, when you come to practise in your private reading.

‘ Dearly belo’ved brethren! = The scripture moveth us’ in su’ndry places’ to acknowledge and confess our manifold sins and wickedness” and that we should not dissemble nor cloke them’ before the face of Almighty God’ our Hea’vnly Father” but confess them’ with an humble’ lowly’ penitent’ and obedient heart’ to the end that we may obtain forgi’veness of the same’ by his” i’nfinite goodness and mercy” And altho’ we ought at all times’ humbly to acknowledge our sins before Go’d” yet



ought we most chiefly so to do when we assemble and meet together: to render thanks for the great benefits we have received at his hands: to set forth his most worthy praise: to hear his most holy word: and to ask those things which are requisite and necessary, as well for the body as the soul. Wherefore I pray and beseech you, as many as are here present, to accompany me with a pure heart and humble voice to the throne of the heavenly grace saying after me.

Now to examine the Confession in the same way.

Almighty and most merciful Father. — Here the greatest stress is usually laid on the word, *Father*; whereas it ought to be on the attribute, *merciful*. We are making a confession of our sins, and imploring pardon for them of God; and it is upon the greatness of his mercy, that we presume to approach



approach him in this manner, or to hope for pardon, which is implied in the words properly read—'Almighty' and most merciful Father.—' Another fault here committed, is the dropping the voice at the end, as if it were a full-stop; whereas, it is evidently an incomplete member of a sentence, as would appear if it were immediately followed by the subsequent one, which belongs to it, without the reader's being interrupted by the congregation. But that interruption ought to make no change in the proper manner of delivering it, which should be in a sustained note, and which the reader would use, were he to continue it without such interruption. 'Almighty' and most merciful Father, we have erred and strayed from thy ways like lost sheep''' These two last words are often run into one another, and pronounced as if they were but one; instead of 'like



lost sheep,' it is read, 'like lossheep.' 'We have followed too much the devices and desires of our own hearts.' Here, by laying the stress on the word, *much*, there is no more implied, but that we have given way to our inclinations more than we should do; and that may admit of being interpreted but in a small degree. But when it is repeated thus—'We have followed too much' the devices and desires of our own hearts' it implies, in a great degree, there are no boundaries fixed to our wanderings; and not only so, but the tone of voice accompanying that emphasis, includes at the same time self-condemnation, and contrition. 'We have followed too much' the devices and desires of our own hearts. We have offended against thy holy laws. We have left undone those things which we ought to have done; and we have done those things which we ought not



not to have do<sup>n</sup>e.' In which way of reading, the repetition of the word, *done*, four times in so short a space, and in the same tone, is at once disagreeable to the ear, and obscures the meaning. But in the right way of reading it — 'We have left u<sup>n</sup>done' those things which we ought to have do<sup>n</sup>e" and we have do<sup>n</sup>e those things' which we ought no<sup>t</sup> to have done"" The two emphases placed on the two negatives, make the word, *done*, with which they are connected, pass unnoticed by the ear; and the different notes of voice, used to the same word, twice repeated with emphasis, give at once an agreeable variety to the ear, and enforce the meaning to the understanding. Which is no more than this; 'We have left u<sup>n</sup>done' what we ought to have do<sup>n</sup>e; and we have done' what we ought no<sup>t</sup> to have done. And there is no health i<sup>n</sup> us.' In this way the stress is improperly laid up-

O 4                      on,



on, *in*, and the important word, *health*, is passed over unmarked. It should be read — ‘and there is no heal<sup>th</sup> in us.’ — But thou O Lord have mercy upo<sup>n</sup> us miserable offenders. In this way of running the words of the invocation into one another, all reverence to the Deity is lost. — But thou O Lord. Whereas, by interjecting a small pause before the immediate address to him by name, and at the same time lowering the voice, in token of respect, the manner would be such, as alone can become a creature, addressing his Creator. ‘But thou O Lord’ have mercy upo<sup>n</sup> us’ miserable offenders.’ In these words, here, as well as in all other places where they are repeated, it is usual to lay the emphasis on the insignificant word, *upon*, instead of the important one, *mercy*; by saying, — ‘have mercy upo<sup>n</sup> us’ — instead of ‘have me<sup>rcy</sup> upon us’ miserable offenders.’ — ‘Spare thou



## THE ART OF READING. 201

thou them O God which confess their faults. In the first part of the sentence, the words, *thou them*, when run too closely together, have a bad effect on the ear. Spare thou them — which may be avoided by a small separation of those words; as, Spare thou them O God which confess their faults. — Restore thou them that are penitent. Here is a repetition of the same words, *thou them*, which has still a worse effect on the ear, and is to be remedied in the same way. Restore thou them that are penitent. According to thy promises declared unto mankind in Christ Jesu our Lord. And grant O most merciful Father for his sake. — Here we have another instance of the want of respect to the Deity, by not making the proper pause before the immediate address to him; and indeed the same may be observed throughout the whole service. It should be read

thus :



thus: And grant'  $\bar{O}$  most me'rciful Fa-  
ther' for hi's sake' that we may hereafter'  
live a go'dly' righteous' and sòber life'' to  
the glory of thy holy name.

In reading the Absolution, it is usual to  
begin it in the same manner, and tone of  
voice, as if it were a prayer addressed to  
the Almighty, instead of speaking of him,  
and delivering a commission in his name.  
As thus—' Almighty God! the Father of  
our Lord Jesus Christ'—instead of the au-  
thoritative tone of one speaking in his  
name, and who has received *power* and  
*commandment* from him, to declare his gra-  
cious pleasure to his people. The words  
as they stand, have indeed the same air as  
several prayers beginning in the same man-  
ner: which probably has betrayed most  
into the same mode of delivering them.  
But whoever will suppose them to be pre-  
ceded by the article, *the*, which is under-



stood, as thus—*The Almighty God, Father of our Lord Jesus Christ, &c.* will immediately see the necessity of using a tone very different from that of supplication; and will easily bring himself to the use of it.—  
 ‘Who desireth not the death of a sinner, but rather that he may turn from his wickedness and live.’ Here the emphasis on the words, *sinner*, in the first part, and, *turn from his wickedness*, in the latter, obscure the main purport of the sentence; which is, *The Almighty takes no pleasure in seeing a sinner perish everlastingly (which is implied in the death of a sinner) but wishes rather, by a course of penitence and reformation, he may receive eternal life; which is implied in the word, live.* How strongly marked therefore should words be of such powerful import! ‘And hath given power and commandment to his ministers, to declare and pronounce to his people being penitent’



penitent'—The words, by being thus huddled together, lose much of their import and clearness. But read in the following way—And hath given power' and commandment to his ministers'' to declare' and pronounce to his people'—the different parts of each member of the sentence, and their reference to each other are distinctly pointed out. He hath given to his ministers, commandment' to declare'' and power' to pronounce' the absolution of sins—upon a certain condition. Ought not the condition then, to be particularly marked and enforced, instead of being flurred over as it usually is? to declare and pronounce to his people being penitent the absolution, &c. Should it not have the solemnity of a pause, both before and after it, accompanied by a lower tone of voice, to give it its due weight? As thus—to declare and pronounce to his people' being penitent'



tent the absolution and remission of their  
 sins. He pardoneth and absolveth all  
 them that truly repent, &c. Here the ob-  
 servation formerly made recurs, of the slight  
 manner in which the Almighty is often  
 mentioned, and which must be much more  
 striking on this occasion, where his mini-  
 ster is commanded in his name, to declare  
 his pleasure to his people, upon so import-  
 ant an article. Surely this cannot be done  
 with too much solemnity, and may be ef-  
 fected by dwelling with a tone of reveren-  
 tial awe, on the relative which stands for  
 his name, followed by a suitable pause;  
 thus—He "pardoneth and absolveth all  
 them that truly repent, and unfeignedly  
 believe his holy Gospel." Wherefore let  
 us beseech him to grant us true repentance,  
 &c. In this, as in all other places, where  
 there is a particular address to the congre-  
 gation, it is to be wished that it were  
 brought



brought more home to them, by force of emphasis on the proper word; as thus—  
Wherefore let us beseech him to grant u's true repentance—that is, let us all who are here assembled, unite to beseech him that we may be made fit partakers of this covenant; the covenant just before published to all Christians. From which each pastor takes occasion to exhort his own particular flock, earnestly to pray to God, that they may partake of it.

These are the principal faults usually committed in reading the absolution. Others of smaller note I shall not expatiate on, but leave them to each one's observation, by reading the whole in what appears to me to be the right manner.

'Almighty God' the father of our Lord Jesus Christ' who desireth not the death of a sinner' but rather that he may turn from his wickedness' and live'' and hath given  
po'wer'



## THE ART OF READING. 207

power ' and commandment to his ministers ' to declare and pronounce to his people ' being penitent ' the absolution and remission of their sins " Hē " pardoneth and absolveth all them that truly repent ' and unfeignedly believe his holy gospel " Wherefore let us beseech him ' to grant us ' true repentance ' and his holy spirit " that those things may please him ' which we do at thi's present ' and that the rest of our life hereafter ' may be pure and holy " so that at the last ' we may come to his eternal joy ' through Jesus Christ our Lord " "

I now come to the Lord's prayer. Nothing can shew the corrupt state of the art of reading, or the power of bad habit, in a stronger light, than the manner in which that short and simple prayer, is generally delivered. In the first words of it, ' Our Father which art in Heaven '—that false emphasis



## 208 THE ART OF READING.

phasis on the word, *art*, has almost universally prevailed. This strong stress upon the affirmative, *art*, looks as if there might be a doubt, whether the residence of God were in Heaven, or not; and the impropriety of the emphasis will immediately appear, upon changing the word we are accustomed to, to another of the same import. For instance, should any one instead of saying—Our Father who residest in Heaven—read—Our Father who residest in Heaven, the absurdity would be glaring. The other consequently should be read in the same way—‘Our Father’ which art in Heaven—with the emphasis upon Heaven, and the voice somewhat raised. I have known a few who have seen this mistake, and to avoid it, have run into another error, as thus—‘Our Father which art in Heaven,’ making the two words, *which* and *art*, appear but as one, by too precipitate an utterance



terance—which art—They should be pronounced distinctly, but without any stress; and this will be accomplished in spite of habit, by frequent trials, if care be taken to reserve the emphasis for the word Heaven, as thus—‘Our Father’ which art in Heaven’ hallowed be thy name = ‘Thy kingdom come, thy will be done on Earth as it is in Heaven.’—By running the words and members of the sentence thus into each other, the importance of the sentiments, and the relation which one member of the sentence bears to the other, are lost. The first, expresses a wish for the coming of the promised kingdom of Christ; the other, a desire of the consequences to be expected from the coming of that kingdom, that the will of God may be done on Earth, as it is in Heaven; which we are told will be the case, when Christ begins his reign. The meaning of the first, is the same as if it

P

were



were written—*May thy kingdom come*; but the word, *may*, being understood, its place should be supplied by a small pause before the word, *come*—‘*thy kingdom*’ *come*<sup>m</sup> and after a due pause, to let so solemn a wish make its proper impression, the reason of this wish, that is, in order that the will of God may be done on Earth, as it is in Heaven, should be distinctly pointed out, by a small pause before the words, *on Earth*, and, *in Heaven*, as thus—‘*thy kingdom*’ *come* “*thy will*’ *be done*’ *on earth*’ as it is’ *in Heaven*—with the emphasis on the word, *be*, and a pause before it, to correspond with the pause and emphasis, before, and on, the word, *come*; as there is the same reason for both, *may*, being here understood, as in the former case; ‘*may thy kingdom come*’ “*may thy will be done*” and upon the absence of that optative’ the emphasis, in order to supply

ply



## THE ART OF READING. 211

ply its place should be transferred to the auxiliary, *be*, as it is in all other cases. By reading it in the usual way, misled probably by false pointing, they make these two, detached sentences, utterly independent of each other. Whereas in the other way, the latter is a consequence of, and closely connected with, the former. 'Thy kingdom' come'' thy will' be done' on ea'rth', as it i's' in Hea'ven—' and from this reading only can the true meaning of the passage be disclosed.—'Give us this da'y our da'ily bread'—Here the emphasis on the word, *day*, is unfortunately placed, both with regard to sound and sense. The ear is hurt, by the immediate repetition of the same sound, in the word daily—'Give us this da'y our da'ily bread'—And the true meaning is not conveyed; for this is supposed to be a prayer to be daily used, and a petition to be daily preferred, composed for



## 212 THE ART OF READING.

our use by him, who bade us take no thought for the morrow ; wherefore it should be thus pronounced—' Give us thi's day ' our dâily brea'd ' '—' And forgive us our trespasses, as we forgive them, that trespass against us.'—There are so many faults committed, in this manner of reading the sentence, that to enter into a minute examination of them, would take up too much time unnecessarily ; as I apprehend that the bare reading of it in the right manner will carry conviction with it, and needs no other comment. ' And forgive u's ' our trespasses ' a's we ' forgive the'm ' who trespass against u's. I must here, however, shew the necessity there is, for laying a strong emphasis on the little word, *as*, which is always flurred over ; because that particle implies the very condition on which we expect forgiveness ourselves, that is, in like manner as we grant it to others.

There



## THE ART OF READING. 213

There is another fault committed by some, in removing the accent from the last syllable of the word, *forgi`ve*, to the first; as, Give us this day our daily bread, and fo`r-give us our trespasses, &c.' by which they seem to make an opposition between the words, *give* and *fo`rgive*, where there is none intended; than which nothing can be more absurd and puerile.—'And leàd us not into temptation, but deliver us from evil.'—It were to be wished, for obvious reasons, that the strong emphasis on the word, *lead*, were transferred to the word, *temptation*; instead of saying—'and leàd us not into temptation'—that it were read—'and lead us not into temptàtion, but deliver us from evil.—' For thine is the kingdom, and the power, and the glory, for ever and ever.'—In this way of reading, the fine close of this admirable prayer, is changed in its movement, from the solemn and ma-



214 THE ART OF READING.

jestic to a comic and cantering pace. 'For  
thine is' the kingdom' and the power' and  
the glory' for ever' and ever.' The mea-  
sure in this way, to speak in the prosodial  
language, becomes purely amphibrachic,  
used only in comic poems and ballads;  
whereas by making a pause after the word,  
*thine*, and separating the other members of  
the sentence, the movement becomes chiefly  
anapæstic, full of force and dignity.—'For  
thine' is the kingdom'' and the power''  
and the glory'' for ever' and ever.'

I shall now read the whole in the pro-  
posed manner.

' Our Fāther' which art in Hea'ven'  
ha'llowed be thy name = Thy kingdom'  
co'me'' thy will' bè done on ea'rth' as it  
i's' in Hea'ven = Give us thi's day' our  
dāily brea'd''' And forgive u's' our tref-  
passes' a's we' forgive the'm' that tref-  
pass against u's''' And lead us not into  
temp-



THE ART OF READING. 215

temptation' but deliver us from evil = For  
thine' is the kingdom" and the power"  
and the glory" for ever' and ever ='

' O Lord open thou our li'ps'—In this  
way of reading, the address to God seems  
only to be, to open our mouths, which  
surely does not require his intervention; but  
when the emphasis is placed right, as  
thus—' Ō Lōrd' open thou our lips'—the  
figurative meaning starts forth, which is,  
do thou inspire us with a true spirit of de-  
votion, 'and our mouth shall shew forth  
thy praise.

Ō Gōd' make speed to save us'''

Ō Lōrd' make haste to help us'''

' Glory be to the Father, and to the  
Son, and to the Holy Ghost.'—To give a  
due solemnity to this, and to prepare the  
hearer's attention to the three persons, to  
each of whom glory is to be attributed, I  
would recommend a small pause, before the



216 THE ART OF READING.

naming of the first person, and a longer one after that, and the second ; as thus—  
' Glory be ' to the Fàther " and to the So'n "  
and to the Hòly Ghòst "' As it wàs ' in  
the begi'nning " i's ' nòw " and e'ver sha'll  
be ' world without end "'

Präise yè ' the Lörd "

The Lord's name bè praised ='

Thus far I have been minute in my observations, because it will save me the trouble of commenting upon similar faults, when they occur in the rest of the service ; and as those which are most generally committed throughout, have been laid open in the course of this discussion, I shall content myself hereafter, with reading and marking the remainder of the usual service, in a proper way ; and shall reserve my comments only for such passages as are most difficult, or in which the most glaring faults are committed. For a discussion  
throughout



THE ART OF READING. 217

throughout equally minute, would run these discourses to an unreasonable length.

' O come ' let us sing unto the Lōrd " let us heartily rejoice in the stren'gh of our salvàtion "'

Let us come before his presence with thanksgì'ving " and shew ourselves gla'd in him ' with psālms "'

For the Lord ' is a grēat Go'd " and a great Ki'ng ' above àll Gods "'

In hi's hand ' are all the corners of the earth " and the strength of the hills ' is hi's also "'

The sēa is hi's ' and hē made it ' and hi's hands prepared the dry land "'

Ō come ' let us worship and fall do'wn " and knēel before the Lōrd our Maker "'

For Hē ' is the Lord our God " and wē ' are the people of hi's pasture ' and the sheep of hi's hand "'

To-



## 218 THE ART OF READING.

To day' if you will hear his voice' hard-  
en not your hearts' as in the provocation'  
in the day of tempta'tion in the wilderness "

When your fathers tem'pted me' proved  
me' and saw my works '"

Forty years long' was I grièved with  
this generation " and said' it is a people  
that do er'r in their hearts' for they have  
not known my ways "

Unto whom I swàre in my wrath' that  
they shoul'd not enter into my rest '"

Glòry be' to the Fàther " and to the  
So'n " and to the Hòly Ghòst "

As it wa's' in the begi'ning " is' now "  
and ever sha'll be' world without end "  
Amen '"

Next follows the Te Deum.

We praise thee' O God " we acknow-  
ledge thee to be the Lord '"

All the ea'rth' doth wo'rship thee' the  
Fàther everla'sting '"



THE ART OF READING. 219

To thee' all àngels cry aloud'' the  
hea'vens' and àll the powers therein'''

To thee' Oherubin and Seraphin conti-  
nually do cry'

Hōly'' Hōly'' Hōly' Lord God of Sa-  
baoth'''

Heaven' and earth' are full of the ma-  
jesty of thy glory'''

The glōrious company of the apostles'  
prāise thee''

The gōodly fellowship of the pro'phets'  
prāise thee''

The nōble army of màrtyrs' prāise  
thee'''

The hōly Church' thro'out all the wor'ld'  
doth acknowledge thee

The Father' of an i'nfinite majesty!''

Thine honourable' true' and ònly Son''

Also the Hōly Ghōst' the co'mforter'''

Thou art the Kin'g of Glory' O Christ'''

Thou

To



320 THE ART OF READING.

Thou art the everlaſting Son of the Father'''

When thou tookeſt upon thee to deli'ver man' thou didſt not abhor the virgin's womb'''

When thou haſt overco'me the ſharpneſs of dea'th'' thou didſt open the kingdom of heaven' to all believers'''

Thou fitteſt at the right hand of Go'd' in the glōry of the Fāther'''

We believe' that thou ſhalt co'me to be our ju'dge''

We the'refore pray thee' he'lp thy ſervants' whom thou haſt redēmed' with thy pre'cious blood''

Make them to be numbered with thy ſaints' in glōry everlaſting'''.

Ō Lōrd' ſave thy people' and bleſs thine heritage''

Go'vern them' and liſt them up' for ever'''

Day



THE ART OF READING. 221

Day by day! we ma'gnify thee!"

And we worship thy name e'ver 'oworld  
without end""

Vouchsafe! Ō Lōrd' to keep us thi's day  
without sin""

Ō Lōrd' have me'rcy 'upon us" have  
me'rcy upon us""

Ō Lōrd let thy mercy li'ghten upon us'  
as our tru'th is in theē""

Ō Lōrd' in thee have I trusted' let me  
ne'ver be confounded =

Ō be joyful in the Lōrd' all ye lan'ds"  
serve the Lōrd with gla'dness' and come  
before his pre'sence' with a so'ng""

Be ye ſure' that the Lōrd' Hē is Go'd"  
it is Hē that hath made us' and not wē'  
ourſe'lves" we are hi's people' and the  
ſheep of his paſture""

Ō go your way into his ga'tes" with  
thankſgi'ving" and into his cou'rts" with  
praiſe



## 222 THE ART OF READING

praise " be thankful unto him " and speak  
good of his name "

For the Lōrd ' is gracious " his me'roy '  
is everlasting " and his truth ' endureth  
from generation to generation =  
Glory be, &c.

It is not part of my province, to descant  
upon the propriety of appointing these  
hymns to be read, as part of the church  
service; though, surely, they seem much  
better calculated for singing. But since it  
is a necessary part of the service, nothing  
can be more absurd, than delivering them in  
the usual cold monotonous manner. What  
can be more incongruous to the matter,  
than such a mode of uttering the following  
verse —

' O come let us sing unto the Lord, let  
us heartily rejoice in the strength of our  
salvation' — Or this,

O be



THE ART OF READING. 223

' O be joyful in the Lord all ye lands,  
serve the Lord with gladness and come be-  
fore his presence with a song.'

Surely hymns, such as these, ought to  
be delivered in tones of that enthusiastic  
ardour, which naturally result from a heart  
filled with admiration, love, and gratitude  
towards its great Creator and Benefactor.

After these follows the Creed.

' I believe in Go'd' the Fāther Ālmighty'  
maker of heaven and earth " and in Jēsus  
Christ' his only Son' our Lōrd "' Who  
was conceived' by the Hōly Ghost " bōrn'  
of the Virgin Mary " su'ffered' under Pon-  
tius Pilate " was crucified' dea'd' and  
bu'ried " he descended into he'll " the third  
day he rōse again from the dead " he  
ascended into heaven " and sitteth on the  
right hand of God' the Father Ālmighty "  
from thence' he shall come to ju'dge' the  
quic'k and the dea'd' " I believe in the Hōly  
Ghōst "



Ghost " the holy catholic church " the communion of saints " the forgiveness of sins " the resurrection of the body " and the life everlasting.

This Creed will admit of little change in the notes of the voice. It ought to be pronounced with distinctness and solemnity, to which nothing will contribute so much as a due observation of the pauses, in the sentences, and their several members. There is one wrong emphasis constantly used here, which gives a false meaning to the passage, where it is said — ' the third day he rose again from the dead.' Now, rising again, certainly means rising twice. As when we say of a man, he was thrown on the ground, and rose again; he was thrown a second time, and rose again. In the first instance, the word *again* is redundant, and is a mere mode of speech. In the second it is necessary, and has its true



THE ART OF READING. 225

meaning. That sentence therefore ought to be read thus — ‘ The third day, he rose again from the dead.’

‘ The Lōrd’ bè with you.’

Here the emphasis ought to be on the auxiliary verb, *be*, as, *may*, the sign of the optative is omitted, as was mentioned in a former case. This adds to the solemnity of the wish. Whereas, in the common way of repeating it, ‘ The Lord be with you,’ it is exactly the same as the common mode of expression, in bidding farewell.

‘ And with thy spi<sup>r</sup>it.

Let us pray <sup>2</sup>'''

Lōrd’ have me<sup>r</sup>cy upon us''

Christ’ have me<sup>r</sup>cy upon us''

Lōrd’ have me<sup>r</sup>cy upon us=

Our Father, &c. as before.

Ō Lōrd’ shew thy me<sup>r</sup>cy upon us''

And grant us thy salvat<sup>i</sup>on'''

Ō Lōrd’ save the Ki<sup>n</sup>g

Q

And



And mercifully hear us ' when we call  
upon thee.

Endue thy mi'nisters' with righteousness "

And make thy chosen people' joyful '"

Ō Lōrd' save thy people "

And ble'ss thine inheritance '"

Give pēace in our time' Ō Lōrd "

Because there is none other that fight-  
eth for us' but only thōu' Ō God '"

Ō God' make clean our hearts within  
us "

And take not thy hōly spirit from us =

Ō Gōd' who art the author of pēace'  
and lōver of co'ncord " in knowledge of  
whōm' standeth our eternal life " whose  
se'vice' is perfect freedom " defend u's'  
thy humble servants' in all assaults of our  
e'nemies " that we' surely trusting' in thy  
defence' may not fear the power of any  
adver-



THE ART OF READING. 227

adversaries' thro' the might of Jesus Christ'  
oûr Lōrd =

Ō Lōrd' our heavenly Father' almighty  
and everlasting God" who hast safely  
brought us to the begi'ning of this day"  
defend us i'n the same with thy mighty  
power" and grant that thi's day' we fall  
into nō fi'n' neither run into any kind of  
dānger" but that āll our dōings' may be  
ordered by th'y governance' to do ālways  
tha't is righteous in th'y sight' thro' Jesus  
Christ' oûr Lōrd =

Ō Lōrd' our hea'venly Father' high and  
mighty' King of kings' Lord of lords'  
the ònly Ruler of princes' who dost from  
thy throne behold all the dwellers upon  
earth" most hēartily we beseech thee'  
with thy favour to behold' our most gra-  
cious sovereign Lord' King George" and  
sò replenish him with the grace of thy holy  
spirit' that he may ālway incline to thy

Q 2

wi'll'



will' and walk in thy way''' Endue him  
 ple'nteously' with hea'venly gifts'' grant  
 him in health and wealth lo'ng to live''  
 stren'gthen him' that he may vanquish and  
 overcome àll his enemies'' and finally'  
 after thi's life' he may attain everla'sting  
 joy and felicity' thro' Jesus Christ' o'ur  
 Lōrd =

Almighty Gōd' the fountain of all good-  
 ness' we humbly beseech thee to bless our  
 gracious Queen Charlotte' his Royal High-  
 ness George Prince of Wales' and all the  
 Royal family''' Endue them with thy hòly  
 spi'rit'' enric'h them with thy hea'venly  
 grace'' pro'sper them with all ha'ppiness''  
 and bring them to thine everla'sting king-  
 dom' thro' Jesus Christ our Lord =

Almighty' and everla'sting Gōd' who  
 alòne werkest great marvels'' send down  
 upon our Bishops' and Curates' and all  
 congregations committed to their charge'



THE ART OF READING. 229

the healthful spirit of thy grace" and that they may truly please thee' pour upon them the continual dew of thy blessing" Grant this O Lord" for the honour of our advocate and mediator' Jēsus Christ =

Almighty God" who hast given us grace at thi's time" with o'ne accord to make our common supplications unto thee" and dost promise that when two or three are gathered together in thy name' thou wilt grant their requests" fulfil now O Lord" the desires and petitions of thy servants" as may be most expedient for them" granting us in thi's world knowledge of thy truth" and in the world to come life everlasting =

The grace of our Lord Jēsus Christ" and the love of God" and the fellowship of the Holy Ghost" be with us all evermore =

Upon the foregoing prayers I shall only make a few remarks. In that for the King,



the following passage is often thus read.—  
 ‘Most heartily we beseech thee with thy  
 favour, to behold our most gracious sove-  
 reign Lord King George’—By which false  
 pauses the passage is rendered absurd. It is  
 evident in the first part of the sentence,  
 that the words — ‘with thy favour to be-  
 hold’—should be kept together, preceded  
 and followed by a small pause—‘most hear-  
 tily we beseech thee’ with thy favour to  
 behold’ our most gracious Sovereign Lord  
 King George’—in which way of reading the  
 last words, without any pause, ‘Lord King  
 George’ the title given to his Majesty ap-  
 pears ludicrous, instead of the proper and  
 solemn one given to him by interjecting the  
 due pause—‘our most gracious Sovereign  
 Lord’ King George.’

In pronouncing the benediction in the  
 usual way, as thus—‘The grace of our  
 Lord Jesus Christ, and the love of Go’d,  
 and



and the fellowship of the Holy Ghost—all its solemnity and force is lost. The three distinct attributes, referred to the three persons in the Godhead, ought to be pointed out by due emphases and pauses. 'The grace' of our Lord Jesus Christ " and the love' of God " and the fellowship' of the Holy Ghost " be with us all' evermore.' In the last part, by laying the stress upon the unimportant preposition, *with*, the pious and ardent wish, included in the benediction, is lost, which can only be manifested by a forcible emphasis on the words, *be*, and, *all*, 'bè with us àll, evermore'—on, *bè*, as expressive of the wish, which was before explained; on, *all*, as extending the benediction to the whole, and each individual of the congregation.

I shall now proceed to such parts of the Evening Service, as are not contained in that of the morning.

Q 4

' My



My soul doth magnify the Lōrd' and  
my spirit hath rejo'iced' in Gōd my Sā-  
viour"

For he hath regarded the lo'wliness of  
his handmaiden '"

For behold from he'nceforth' āll gene-  
rations shall call me blessed"

For Hē that is mighty hath magnified  
me" and Hōly is his name'"

And his mercy is on them that fear  
him' throughout all generations'"

He hath shewed stre'ngth with his ārm"

He hath scattered the prōd' in the ima-  
gination of their hearts'"

He hath put dōwn the mighty from their  
seat" and hath exalted' the hu'mble and  
mēek'"

He hath filled the hu'ngry' with good  
things" and the ric'h' he hath sent em'pty  
away'"

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty

He hath sent the ric'h' away em'pty



**THE PART OF READING 443**

**Hē' remembering his mercy" hath hol-  
pen his servant Israel" as he promised to  
our forefathers' Abraham and his seed for  
ever =**

**Glory be, &c.**

**Lord' now lettest thou thy servant de-  
part in pēace' according to thy wor'd'**

**For' mine eyes have seen thy salvation"**

**Which thou hast prepared before the  
face of all people"**

**To be a light' to lighten the Ge'ntiles"  
and to be the glōry of thy people Israel**

**Ō Gōd' from whom all hōly desires" all  
gōod cōunsels' and all jūst wor'ks do pro-  
ceed" give unto thy servants" tha't pēace'  
which the world can no't give" that both'  
our hearts may be set to obey thy com-  
mandments" and also' that by thee' we'  
being defended from the fear of our ene-  
mies' may pass our time in rest and quiet-  
ness'**



224 THE ART OF READING

ness' thro' the merits of Jēsus Christ' our  
Saviour =

Lighten our darkness we beseech thee'  
O Lord' and by thy great me'rcy' defend  
us from all perils and dangers of thi's night'  
for the love of thy ònly Son' our Sāviour'  
Jēsus Christ' =

L E C -



LECTURE IV.

*The* LITANY.

Ō God the Fàther " of Heavēn " have  
me'rcy upon us ' miserable finners ""

Ō God the So'n " Redeēmer of the  
worl'd " have me'rcy upon us ' miserable  
finners ""

Ō God the Hōly Ghōst " proceedīng from  
the Fàther and the So'n " have me'rcy upon  
us ' miserable finners ""

Ō hōly ' blessed ' and glōrious Tri'nity "  
threè Pe'rsons ' and o'ne Go'd " have me'r-  
cy upon us ' miserable finners =

Reme'mber not ' Lōrd ' o'ur offences '  
nor the offences of our forefàthers " neither  
take thou ve'ngence of our fins "" Spàre



226 THE PART OF READING.

us' gōod Lōrd " spare thy people ' whom  
thou hast redēmed with thy most pre'cious  
bloo'd ' and be not an'gry with us for  
e'ver '"

Spare us ' gōod Lōrd '"

From all evil and mischief " from si'n "  
from the cra'fts and assa'ults of the de'vil "  
from thy wrāth " and from everla'sting  
damnation ' "

Gōod Lōrd deli'ver us '"

From all bli'ndness of heart " from pride '  
vain-glōry ' and hypo'crisy " from e'nv'y '  
hatred and ma'lice " and all uncha'ritable-  
ness ' "

Good, &c.

From lightning ' and tēpest " from  
plāgue ' pe'stilence ' and fa'mine " from  
ba'ttle ' and mu'rder " and from sudden  
dea'th ' "

Good, &c.

From all sedition ' privy conspi'racy '  
and rebellion " from all false doctrine '  
he'resy ' "



THE ART OF READING. 237

he'refy' and schis'm" from hardness of  
heart' and contem'pt of thy word and com-  
mandment'

Good, &c.

By' the myſtery of thy holy incarnàtion "  
by' thy holy nati'vity' and circumciſion "  
by' thy ba'ptiſm' faſting' and temptàtion'

Good, &c.

By thine a'gony and bloo'dy ſwea't" by  
thy cro'ss and paſſion" by thy pre'cious  
dea'th and bu'rial" by thy glòrious reſur-  
re'ction and aſce'nſion" and by the coming  
of the Hòly Ghòſt'

Good, &c.

In all time of our tribulation" in all time  
of our wealth" in the hour of dea'th" and  
in the day of ju'dgment

Gōod Lōrd deli'ver us =

= We ſinners' do beſeech thee to hea'n us'  
O Lōrd God" and that it may pleaſe thee

to



238 THE ART OF READING.

to rule and govern thy hōly Chu`rch uni-  
versal' in the right way ""

" We beseech thee to hear us' gōod Lōrd ""

" That it may please thee' to kèep' and  
strengthen' in the true worshipping of thee'  
in righteousness and hōliness of life' thy  
sèrvant George' oūr most gracious Ki`ng  
and Governor ""

" We, &c.

" That it may please thee' to rule his  
heart' in thy fāith' fēar' and lōve "" and  
that he may evermore have affiance in thee'  
and ever seek th'y honour and glory ""

" We, &c.

" That it may please thee' to be his de-  
fē`nder' and kèeper "" giving him the vi`c-  
tory over āll his e`nemies ""

" That it may please thee' to ble`s and  
prese`rve our gracious Queen Charlotte "" his  
Royal Highness George Prince of Wales ""  
and all the Royal family ""

That



**THE ART OF READING. 239**

**That** it may please thee' to illuminate  
all bishops' priests' and deacons' with true  
knowledge and understanding of thy word"  
and that both by their preaching' and liv-  
ing' they may set it forth' and shew it  
accordingly'''

**We, &c.**

**That** it may please thee' to endue the  
Lords of the Council' and all the nobility'  
with grace' wisdom' and understanding'''

**We, &c.**

**That** it may please thee' to bless' and  
keep the magistrates" giving them grace  
to execute justice' and to maintain truth'''

**We, &c.**

**That** it may please thee' to bless' and  
keep' all thy people'''

**We, &c.**

**That** it may please thee' to give to all  
nations' unity' peace' and concord'''

**We, &c.**

**That**



240 THE ART OF READING.

That it may please thee' to give u's an heart to lo've' and drea'd thee'' and diligently to li've after thy commandments'''

We, &c.

That it may please thee' to give to all thy people increàse of grace' to hear meekly thy word'' and to receive it with pure affection'' and to bring forth the fruits of the spi'rit'''

We, &c.

That it may please thee' to bring into the way of truth' all su'ch' as have e'rred' and are deceiv'd'''

We, &c.

That it may please thee' to stren'ghen' su'ch' as do stan'd'' and to comfort' and help the weak-hearted'' and to raise up' them that fall'' and finally to beat down Sàtan under our feet'''

We, &c.

That



THE ART OF READING. 241

That it may please thee to succour  
help and comfort all that are in danger  
necessity and tribulation

We, &c.

That it may please thee to preserve all  
that travel by land or by water all wo-  
men labouring of child all sick persons  
and young children and to shew thy pity  
upon all prisoners and captives

We, &c.

That it may please thee to defend and  
provide for the fatherless children and  
widows and all that are desolate and op-  
pressed

That it may please thee to have mercy  
upon all men

We, &c.

That it may please thee to forgive our  
enemies persecutors and slanderers and  
to turn their hearts

We, &c.

R

That



242 THE ART OF READING.

That it may please thee' to gi've' and  
prefer've to our use' the kindly fruits of the  
earth' so as in due time we may enjoy  
them'''

We, &c.

That it may please thee' to gi've us  
true repe'ntance'' to forgive us all our si'ns'  
ne'gligences' and i'gnorances'' and to en-  
due us with the grace of thy Holy Spirit'  
to ame'nd our lives according to thy holy  
wo'rd =

We beseech thee to hear us' good

Lord =

= So'n of God' we beseech thee to hear  
us'''

O La'mb of God' that takest awa'y the  
si'ns of the world'

Grant us thy peace'''

O La'mb of God' that takest away the  
si'ns of the world'

Have me'rcy upon us'''

O Christ'



Ō Christ ' hear us '"

Lōrd ' have me'rcy upon us "

Christ ' have me'rcy upon us '"

Lōrd ' have me'rcy upon us =

I shall now make a few observations upon some passages in the above service.

In the opening of the Litany, there is something so wrong in the composition, that it will be very difficult to set it right by any mode of reading. The usual way of delivering it — ' O God the Father of Heaven' — certainly does not make it sense. God may properly be styled the Creator of Heaven, as well as of Earth; but as we should be struck with the impropriety of calling him the Father of Earth, custom alone could prevent our perceiving that it is equally absurd to style him the Father of Heaven. Besides, there is evidently intended here, in the opening of the Litany,

R 2

a dis-



## 244 THE ART OF READING.

a distinct address to each of the Persons of the Trinity; not only by their different appellations, but by specific attributes to each. Thus in the address to God the Son, he is peculiarly characterised as, Redeemer of the world. In that to the Holy Ghost, as, Proceeding from the Father and the Son. The like was probably intended with regard to the address to God the Father at the opening, by the words, '*of Heaven*' as considering that to be peculiarly his province, as that of the Earth more immediately belonged to our Redeemer. If this was the intention, as it certainly ought to have been, of the writer, it is so obscured by the ill choice and arrangement of the words, that all the world have mistaken it. Had he inserted the word, Ruler, or Creator, the sense would then have been plain, and the composition perfect; as thus — 'O God the Father! Ruler of Heaven, &c.

O God



O God the Son ! Redeemer of the world,  
&c.

O God the Holy Ghost ! proceeding from  
the Father and the Son, &c.'

There is no doubt, that as it was intended  
that the opening of the Litany, should be,  
by a distinct address to each of the three  
Persons of the Trinity, this intention should  
have been manifested in the first instance of  
the address to the first Person, God the Fa-  
ther ; which it is not at all in the manner  
in which it is always delivered — ' O God  
the Father of Heaven' — for this is not God  
the Father considered as one of the Persons  
of the Trinity, that is, the Father of Jesus  
Christ, or God the Son ; but expressly, God  
the Father of Heaven ; and therefore has  
no relation to, or connexion with, the two  
following invocations, to God the Son, and  
God the Holy Ghost. The only way to re-  
medy this defect, is by making a pause after



—‘God the Father—as I have read and marked it—Thus—O God the Father of Heaven—That is, peculiarly God of Heaven, as we style the Son, our Saviour and Redeemer, more peculiarly Lord of Earth. This may at first appear uncouth from its novelty, but the reason for it will soon appear, and its propriety be made manifest.

In that part of the Litany, where we pray for a deliverance from all kinds of evil, there is one fault that constantly runs through the whole; which is, that at the end of every passage which the clergyman utters, he makes a full stop; though there is not one of them which contains a complete sense, till it be joined with the following part spoken by the clerk and congregation. Thus in the first passage—‘From all evil and mischief, from sin, from the crafts and assaults of the devil, from thy wrath, and from everlasting damnation’—It is evident



dent that the sentence is not closed, as it does not contain a single verb; nor can it be made sense, 'till the words—*Good Lord deliver us*'—be joined to it. And the same may be observed throughout all that part of the Litany. The best way to get rid of this bad habit, is, that the clergyman should throughout, join with the congregation in repeating those words—*Good Lord deliver us*—and then he will of course see the necessity, of not giving the tone of a full stop, to the preceding part of the sentence.

It is usual when that part of the Litany is ended, in which we deprecate evil, to run on immediately, and in the same tone of voice, to the next part, in which we pray for good. But surely there ought to be a pause of some duration, to mark this change; and the tone should be lowered to that of one who supplicates, and beseeches the grant of favours to which he is not en-



titled, as is manifest from the very first words with which it sets out.—‘*We sinners*’ do beseech thee to hear us’ *Ō Lōrd Gōd, &c.*

There is a passage in that part of the Litany, often improperly read thus—‘That it may please thee to defend and provide, for the fatherless children and widows, &c.’—in which way of stopping, *for*, is equally associated to the former verb, *defend*, as to the latter, *provide*; but we know that, *defend* and *for*, can never be united, as defend *for*, is not English. We should therefore read it thus—That it may please thee to defend, and provide for, the fatherless children, and widows, &c.

I shall not detain you with any remarks upon the slighter faults committed in this part of the service, but proceed to the rest.

*Ō Lord!*



Ō Lord' deal not with us a'fter our fi'ns"  
Neither reward us a'fter our ini'quities =

Ō Gōd' mērciful Fāther' that despiseſt  
not the ſighing of a co'ntrite heart' nor the  
deſire of ſuch as be ſo'rrowful" mērcifully  
aſſiſt our prayers' that we make before thee  
in all our trou'bles and adve'rſities' whenſo-  
ever they oppre'ss us" and graciously hear  
us that thoſe evils' which the craft and  
ſubtlety' of the de'vil' or ma'n' worketh  
againſt us' be brought to nought" and by  
the providence of thy goodneſs they may be  
diſpe'rſed" that we' thy ſervants' being  
hurt by nō perſecutions' may e'vermore  
give than'ks unto thee' in thy holy church'  
through Jēſus Chriſt' our Lord""

O Lord' ariſe" help us' and deliver us'  
for thy nàme's ſake""

Ō Gōd' we have heard with our ears' and  
our fathers have declared unto us' the nòble  
wo'rks



250 THE ART OF READING

works that thou didst in their days' and in  
the old time before them'''

O Lord' arise'' help us' and deliver us  
for thine ho'nour.

From our e'nemies defend us' O Chrīst''

Graciously look upon our afflictions''

Pi'tifully behold the sorrows of our hearts''

Me'rcifully forgive the sins of thy  
people''

Favourably' with me'rcy' hear our prayers''

O Son of David' have me'rcy upon  
us ''

Both no'w' and e'ver' vouchsafe to hear  
us' O Chrīst''

Graciously hear us' O Chrīst'' gra-  
ciously hear us' O Lōrd Chrīst'''

O Lōrd' let thy me'rcy be shew'd upon  
us'

As we do put our tru'st in thee =

Let us pray =

We



We humbly beseech thee' O Father'  
 me'rcifully to look upon our infirmities"  
 and for the glo'ry of thy name' tu'rn from  
 us all those evils' that we most righteously  
 have deserved" and grant' that in all our  
 troubles' we may put our whole trust and  
 confidence in thy mercy' and evermore se'rve  
 thee' in holiness and pureness of living' to  
 thy honour and glory' through our only Me-  
 diator and Advocate' Jēsus Chrīst our Lōrd=

PRAYERS and THANKSGIVINGS upon  
*several Occasions.*

O Almighty Gōd' Kīng of àll kings'  
 and Governour of all things" whose power  
 no creature is able to resi'st" to whom it  
 belongeth justly to pu'nish sinners" and  
 to be me'rciful to them that truly repe'nt"  
 save and deliver u's' we humbly besēech  
 thee' from the hands of our enemies""  
 Abàte their pride' assua'ge their ma'lice'  
 and confound their devices" that we' being  
 armed



252 THE ART OF READING.

armed with th'y defence' may be preserved  
evermore from all perils' to glòrify thee'  
who art the ònly giver of àll victory' thro'  
the merits of thy only Son' Jesus Christ  
our Lord =

Most gràcious Gōd' we humbly beseech  
thee' as for this kingdom in ge'nèral' so  
espe'cially for the high court of Parliament'  
under our most religious and gràcious King  
at thi's time assembled " that thou wouldst  
be pleased to dire'ct' and pro'sper' all their  
consultations' to the advancement of th'y  
glory' the good of th'y Church' the safety'  
honour' and welfare of our Sovereign' and  
hīs kingdoms" that all things may be sō  
ordered and settled by their endeavours'  
upon the be'st' and sùrest foundations"  
that peace and happiness' truth and justice'  
religion and piety' may be esta'blished  
among us' for àll generations'" These'  
and all o'ther necessities' for the'm' for  
u's'



THE ART OF READING. 259

u's' and thy whole church' we humbly  
beg' in the name and mediation of Jesus  
Christ' our most ble'ssed Lōrd and Sa-  
viour

Ō Gōd' the Creàtor' and Prese'rver of  
all mankind' we humbly beseech thee' for  
all sorts and conditions of men' that thou  
wouldst be pleased to make thy ways knòwn  
unto them' thy saving health unto all na-  
tions" more espècially we pray for the  
good estate of the Catholic Church" that  
it may be sò guided and governed by th'y  
good spirit' that all who profess and call  
themselves Christians' may be led into the  
way of truth" and hold the faith in ùnity of  
spìrit' in the bon'd of pèace' and in rìgh-  
teousness of life"" Finally' we commend  
to thy fatherly goodness' all those' who  
are a'ny way' afflicted or distressed' in  
mind' body' or estate"" That it may  
please thee to co'mfort and relieve them'



254 THE ART OF READING

according to their several necessities" giving them patience under their sufferings and a happy issue out of all their afflictions "" And this we beg for Jesus Christ his sake =

Ō Gōd' whose nature and property is ever to have mercy and to forgive " receive our humble petitions " and tho' we be tied and bound with the chain of our sins yet let the pitifulness of thy great mercy loose us for the honour of Jesus Christ our mediator and advocate.

Almighty Gōd' Father of all mercies' wē' thine unworthy servants' do give thee most humble' and hearty thanks' for all thy goodness' and loving kindness' to u's' and to all men "" We bless thee' for our creation' prèservation' and all the blessings of this life "" but above all' for thine inestimable love' in the redemption of the world by our Lord Jesus Christ " fōr' the  
means



## THE ART OF READING. 255

means of grace' and for ' the hope of glo-  
ry''' And we beseech thee' give us that  
due sense of all thy mercies' that our  
hearts may be unfeignedly thankful'' and  
that we may shew forth thy praise' not  
only with our li'ps' but in our lives'' by  
giving u'p ourselves to thy service' and by  
walking before thee in holiness and righte-  
ousness all our days'' thro' Jesus Christ our  
Lord''' To whom' with thee' and the  
Höly Ghöft' be äll ho'nour' and glöry'  
world without end' =

### The COMMUNION.

'Almighty Göd' u'nto whom all hearts  
be open' all desires known' and fro'm  
whom no secrets are hid'' cleanse the  
thoughts of our hearts by the inspiration of  
thy holy spirit'' that we may pe'fectly love  
thee'



256 THE ART OF READING:

thee' and wo'rthily magnify thy holy name' thro' Christ our Lord =

Gōd spake these words' and said " I' am the Lord thy God " thou shalt have none o'ther Gods but me "'

Lord have me'rcy upon us' and incline our hearts to keep thi's law "'

Thou shalt not make to thyself any graven image' nor the likeness of any thing that is in heaven abo've' or in the earth benèath' or in the waters u'nder the earth " thou shalt not bow do'wn to them' nor wo'rship them " for I' the Lōrd thy Gōd' am a jea'lous God' and visit the sins of the fāthers' upon the chi'ldren' unto the third and fourth generation of them that hāte me' and shew mercy unto thousands in them that lo've me' and kēep my commandments "'

Lord, &c.

Thou



THE ART OF READING. 257

Thou shalt not take the name of the Lord thy God in vain " for the Lord will not hold him guiltless' who taketh his name in vain ""

Lord, &c.

Remember' that thou keep holy the Sabbath day " six days shalt thou labour' and do all that thou hast to do " but the seventh day' is the Sabbath of the Lord thy God "" In it' thou shalt do no manner of work " thou' and thy son' and thy daughter "" thy man-servant' and thy maid-servant " thy cattle' and the stranger that is within thy gates "" For in six days' the Lord made heaven and earth' the sea' and all that in them is " and rested the seventh day " wherefore the Lord blessed the seventh-day' and hallowed it ""

Lord, &c.

Honour thy Father and thy Mother' that

S

thy



258 THE ART OF READING.

thy days may be lo'ng in the land' which  
the Lord thy God giveth thee

Lord, &c.

Thou shalt do no mu'rder

Thou shalt not commit adu'ltery

Thou shalt not steal

Thou shalt not bear false witness against  
thy neighbour

Thou shalt not covet thy neighbour's  
ho'use" thou shalt not covet thy neigh-  
bour's wife" nor his se'rvant' nor his ma'id'  
nor his o'x' nor his a'ss' nor a'ny thing  
that is his

Lord have me'rcy upon us' and write  
all these thy laws in our hearts we be-  
seech thee =

Almighty Gōd' whose kin'gdom' is  
everla'sting' and po'wer' i'nfinite" have  
me'rcy upon the whole church" and fo  
rule the heart of thy chosen servant' George'  
our King and Governor' that He' know-  
ing



# THE ART OF READING. 259

ing whose minister he is' may' above all things' seek thy honour and glory''' And that we' and all his subjects' duly considering whose authority he hath' may faithfully serve' honour' and humbly obey him' in thee' and for thee' according to thy blessed word and ordinance' thro' Jesus Christ our Lord''' Who' with thee' and the Holy Ghost' liveth and reigneth ever one God' world without end =

I believe in one God' the Father Almighty' maker of heaven and earth' and of all things visible and invisible'' and in one Lord' Jesus Christ'' the only begotten Son of God'' begotten of his Father before all worlds'' God of God' Light of light' very God of very God'' begotten' not made'' being of one substance with the Father' by whom all things were made''' Who' for us men' and for our salvation' came down from Heaven' and was incar-



nate by the Holy Ghost' of the Virgin Mary' and was made man'' and was crucified also for us under Pontius Pilate'' He suffered' and was buried' and the third day he rose again' according to the scriptures' and ascended into Heaven'' and sitteth on the right hand of the Father''' And He shall come again' with glory' to judge both the quick and the dead'' whose kingdom shall have no end''' And I believe in the Holy Ghost' the Lord and giver of life'' who proceedeth from the Father and the Son'' who' with the Father and the Son together is worshipped' and glorified'' who spake by the prophets''' And I believe one Catholic and Apostolic Church'' I acknowledge one baptism for the remission of sins'' and I look for the resurrection of the dead' and the life of the world to come.' =



In the prayer for the King there is often a false emphasis laid in the following sentence, thus—‘that He knowing whose minister he is’—whereas it should be—‘that he’ knowing whose minister he is’—that is, knowing that he is the minister of the Almighty God—And the same emphasis should be preserved in the subsequent part—‘and that we, and all his subjects, duly considering whose authority he hath, &c.’ for the same reason.

There is a passage in the Creed often faultily delivered, in the following manner—‘Go’d of Go’d, Light of light, ve’ry God of ve’ry God’—In which mode of expression—‘Go’d of Go’d’—according to the common acceptation, it would imply a superiority in him over God; as, when we say, ‘King of Kings;’ but, by laying the stress on, ‘o’f, as ‘God o’f God’—the true meaning is pointed out, which is, ‘God



proceeding from God, light from light,  
very God from very God.

I shall now proceed to the rest of the service of the Communion.

Let your light so shine before men,  
that they may see your good works, and  
glorify your Father which is in Heaven =

Lay not up for yourselves treasures upon  
earth, where the rust and moth doth corrupt,  
and where thieves break through and  
steal, but lay up for yourselves treasures in  
Heaven, where neither rust nor moth doth  
corrupt, and where thieves do not break  
through and steal =

Whatsoever ye would that men should  
do unto you, even so do unto them, for  
this is the law and the prophets =

Be merciful after thy power, if thou  
hast much, give plentifully, if thou hast  
little, do thy diligence gladly to give of  
that



that little" for so gatherest thou thyself a good reward' in the day of necessity =

He that hath pity upon the poor' lendeth unto the Lord" and look what he layeth out and it shall be paid him again =

Blessed be the man that provideth for the sick and needy' the Lord shall deliver him in the time of trouble =

Almighty and e'verliving God' who by thy holy Apostle has taught us to make prayers and supplications' and to give thanks for all men" we humbly beseech thee' most mercifully to receive these our prayers' which we offer to thy divine Majesty" beseeching thee to inspire continually the universal church' with the spirit of truth' unity' and concord" And grant that all they that do confesse thy holy name' may agree in the truth of thy holy word' and live in unity' and godly love"



We beseech thee also<sup>a</sup> to save<sup>b</sup> and defend<sup>c</sup>  
 all Christian Kings<sup>d</sup> Princes<sup>e</sup> and Gover-  
 nors<sup>f</sup> and especially thy servant George<sup>g</sup>  
 our King<sup>h</sup> that under him we may be god-  
 ly and quietly governed<sup>i</sup> And grant un-  
 to his whole council<sup>j</sup> and to all that are  
 put in authority under him<sup>k</sup> that they may  
 truly<sup>l</sup> and indifferently<sup>m</sup> minister justice<sup>n</sup>  
 to the punishment<sup>o</sup> of wickedness and  
 vice<sup>p</sup> and to the maintenance of thy true  
 religion and virtue<sup>q</sup> Give grace<sup>r</sup> O Hea-  
 venly Father<sup>s</sup> to all Bishops and Curates<sup>t</sup>  
 that they may both by their life<sup>u</sup> and doc-  
 trine<sup>v</sup> set forth thy true and lively word<sup>w</sup>  
 and rightly and duly administer thy holy  
 sacraments<sup>x</sup> And to all thy people<sup>y</sup> give  
 thy heavenly grace<sup>z</sup> and especially to this  
 congregation here present<sup>aa</sup> that with meek  
 hearts<sup>ab</sup> and due reverence<sup>ac</sup> they may hear<sup>ad</sup>  
 and receive thy holy word<sup>ae</sup> truly serving  
 thee in holiness and righteousness all the  
 days



days of their life." And we most humbly beseech thee of thy goodness O Lord to comfort and succour all them who in this transitory life are in trouble sorrow need sickness or any other adversity. And we also bleys thy holy name for all thy servants departed this life in thy faith and fear beseeching thee to give us grace so to follow their good example that with them we may be partakers of thy Heavenly kingdom. Grant this O Father for Jesus Christ's sake our only mediator and advocate.

Dearly beloved in the Lord Ye that mind to come to the holy Communion of the Body and Blood of our Saviour Christ must consider how Saint Paul exhorteth all persons diligently to try and examine themselves before they presume to eat of that bread and drink of that cup. For as the benefit is great if with a true penitent



266 THE ART OF READING.

tent heart and lively faith we receive that holy sacrament" (for then we spiritually eat the flesh of Christ and drink his blood" then we dwell in Christ and Christ in us" we are one with Christ and Christ with us") so is the danger great if we receive the same unworthily"" For then we are guilty of the body and blood of Christ our Saviour" we eat and drink our own damnation not considering the Lord's body" we kindle God's wrath against us" we provoke him to plague us with diverse diseases and sundry kinds of death"" Judge therefore yourselves Brethren that you be not judged of the Lord" repent you truly for your sins past" have a lively and steadfast faith in Christ our Saviour" amend your lives and be in perfect charity with all men" so shall ye be meet partakers of those Holy Mysteries"" And above all things you must give most humble and hearty thanks to God the Father the Son and



and the Holy Ghost' for the redemption of the world' by the death and passion of our Saviour Christ' both God' and man'' who did humble himself even unto the death upon the Cross' for u's' miserable sinners'' who lay in darkness and the shadow of death' that he might make u's the children of God' and exalt us to everlasting life''' And to the end that we should alway remember' the exceeding great love of our Master and only Saviour' Jesus Christ' thus dying for us'' and the innùmerable benefits' which by his precious blood-shedding he hath obtained to us' Hē' hath instituted and ordained Holy Mysteries' as pledges of his love' and for a continual remembrance of his death' to our great and endless comfort''' To Hīm therefore' with the Fàther' and the Hòly Ghòst' let us give' as we are most bounden' continual thanks'' submitting ourselves whòlly'



258 THE ART OF READING.

to his holy will and pleasure " and study-  
ing to serve him " in true holiness and righ-  
teousness " all the days of our life =

Ye' that do truly " and earnestly repent  
you of your sins " and are in love and cha-  
rity with your neighbours " and intend to  
lead a new life ' following the command-  
ment of God " and walking from hence-  
forth in his holy ways " draw near with  
faith " and take this holy sacrament to your  
comfort " and make your humble confes-  
sion to Almighty God ' meekly kneeling  
upon your knees =

Almighty God ' Father of our Lord  
Jesus Christ ' Maker ' of all things ' Judge '  
of all men " we acknow'ledge ' and bewail  
our manifold sins and wickedness ' which  
we from time to time most grievously have  
committed ' by thought ' word ' and deed '  
against thy divine Majesty " provoking most  
justly thy wrath and indignation against

us "



us " We do earnestly repent' and are  
heartily sorry for these our misdoings "'  
The remembrance of them is grievous un-  
to us " the burden of them is intolerable "'  
Have mercy upon us' have mercy upon  
us' most merciful Father " for thy Son  
our Lord Jesus Christ's sake' forgive us all  
that is past " and grant that we may ever  
hereafter serve and please thee' in new-  
ness of life " to the honour and glory of  
thy name' thro' Jesus Christ our Lord =

Almighty God' our heavenly Father'  
who' of his great mercy' hath promised  
forgiveness of sins' to all them that with  
heartly repentance' and true faith' turn un-  
to him " have mercy upon you " pardon  
and deliver you from all your sins " con-  
firm and strengthen you in all goodness'  
and bring you to everlasting life' thro'  
Jesus Christ our Lord =

Hear



270 THE ART OF READING

Hear' what co'mfortable words' our Sa-  
viour Christ faith' unto all that truly turn  
to him "

Come unto me' all ye that travel'  
and are heavy laden' and I will refresh  
you "

Sō God lo'ed the world' that he gave  
his only begotten Son' to the end that all  
that believe in him' should not pe'rish'  
but have everlasting life =

Hear also what Saint Paul faith "

'This' is a true saying' and worthy of all  
men to be received' that Christ Jesus came  
into the world' to save finners =

Hear also what Saint John faith "

If any man sin' we have an A'dvocate  
with the Father' Jesus Christ the righte-  
ous" and He' is the propitiation for our  
sins =

Li'ft



THE ART OF READING. 271

Lift up your hearts //

We lift them u'p unto the Lord //

Let us give tha'nks unto our Lord God //

It is meet and right sò to do //

It is ve'ry meet' right' and our bounden  
duty' that we should at all times" and in  
all places' give tha'nks unto thee' O Lord'  
Höly Fäther' Almighty' everlasting God //

Therefore with ängels' and ärchangels'  
and with äll the company of Hea'ven' we  
laud' and magnify thy glörious näme' ever-  
more präising thee' and saying' Höly'  
höly' höly' Lord God of hosts" Heaven  
and Earth are fu'll of thy glöry" Glöry be  
to thee' O Lord möst High =

We do not presume to come to this thy  
table' O märciful Lord' trusting in our  
own righteousness' but in thy manifold  
and great me'rcies" We are not worthy  
so much as to gather up the crumbs under  
thy table" but thou art the same Lord'



whose property is 'àlways to have me'rcy'''  
 Grant us therefore ' gràcious Lōrd ' sò to  
 eat the flesh of thy dear Son Jesus Christ '  
 and to drink his blood ' that our sinful bo-  
 dies ' may be made cleàn ' by hi's body "  
 and our sòuls washed through his most  
 prècious blood " and that we ' may ever-  
 more dwell in hi'm ' and he ' in us =

Almighty God ' our Heavenly Father '  
 who ' of thy tender mercy ' didst give  
 thine only Son Jesus Christ to suffer upon  
 the cross ' for our redemption " who made  
 there ' by his o'ne oblation of himself ònce  
 offered ' a fu'll ' per'fect ' and suffi'cient  
 sacrifice ' oblation ' and satisfaction ' for  
 the sins of the whole world " and did i'nsti-  
 tute ' and in his holy Gospel command us  
 to conti'nue ' a perpe'tual memory of that  
 his precious death ' until his coming agai'n "  
 Hear us ' O merciful Father ' we most  
 humbly beseech thee ' and grant that we '  
 8 receiving

rec  
 wi  
 Jes  
 bra  
 part  
 bloo  
 was  
 had  
 it to  
 is m  
 in n  
 supp  
 given  
 Drin  
 of th  
 you '  
 fins "  
 in re  
 Th  
 which  
 body



## THE ART OF READING. 273

receiving these thy creatures of bread and wine' according to thy Son our Saviour Jesus Christ's holy institution' in remembrance of his death and passion' may be partakers of his most blessed body and blood''' Who' in the same night that he was betrayed' took bread'' and when he had given thanks' he brake it'' and gave it to his Disciples' saying'' Take' eat' this is my body which is given for you' do this in remembrance of me''' Likewise after supper he took the cup'' and when he had given thanks' he gave it to them saying'' Drink ye all of this' for this is my blood of the New Testament' which is shed for you' and for many' for the remission of sins''' Do this' as oft as ye shall drink it' in remembrance of me =

The body of our Lord Jesus Christ' which was given for thee' preserve thy body and soul unto everlasting life''' Take'

T

and



and eat thi's' in remembrance, that Christ died for thee' and feed on him in thy heart' by faith' and thanksgiv'ing =

The bloo'd of our Lord Jesus Christ', which was shed fo'r thee' pre'serve thy body and soul unto everla'sting life''' Drink thi's' in remembrance that Christ's blood was shed for thee' and be thankful =

O Lord' and Heavenly Father' we thy humble servants' entirely desire thy fatherly goodness mercifully to accept thi's our sacrifice of praise and thanksgiv'ing'' most humbly beseeching thee to grant' that by the merits and death of thy Son Jesus Christ' and through faith in his blood' we' and all thy whole Church' may obtain remission of our sins' and all o'ther benefits of his passion''' And here we offer and pre'sent unto thee' O Lord' our- selves' our souls and bo'dies' to be a rea- sonable' hòly' and lively sacrifice unto thee'''



THE ART OF READING. 275

thee "" Humbly beseeching thee that  
 all we' who are partakers of this Holy  
 Communion' may be fulfilled with thy  
 grace and Heavenly benediction "" And  
 although we be unworthy' through our  
 manifold sins' to offer unto thee any sa-  
 crifice' yet we beseech thee to accept this  
 our bounden duty and service" not weigh-  
 ing our merits' but pardoning our offences'  
 through Jesus Christ our Lord" by whom'  
 and with whom' in the unity of the Holy  
 Ghost' all honour and glory be unto thee'  
 O Father Almighty' world without end =  
 Glory be to God on high" and on earth'  
 peace' good will towards men "" We praise  
 thee' we bless thee' we worship thee' we  
 glorify thee' we give thanks to thee for  
 thy great glory' O Lord God" Heavenly  
 King" God the Father' Almighty "" O  
 Lord' the only begotten Son Jesus Christ"  
 O Lord God' Lamb of God' Son of the



276 THE ART OF READING.

Father' that takest away the sins of the world" have mercy upon us" Thōu' that takest away the sins of the world' receive our prayer" Thōu that fittest at the right hand of God the Father' have mēcy upon us" For' Thōu ònly art hōly' Thōu ònly art the Lōrd" Thōu ònly' Ō Chrīst' with the Hōly Ghōst' art mōst high' in the glory of God the Fāther =

The pēace of Gōd' which passeth all understanding' keep your hearts and minds in the know'lege and lo've of Gōd' and of his Son Jesus Christ our Lord" And the ble'ssing of God Almighty' the Fāther' the So'n' and the Hōly Ghōst' bē amongst you' and remāin with you ālways =

Assist us mercifully' O Lord' in these our supplications and prayers" and dispose the way of thy servants towards the attainment of everlasting salvātion" that among all the changes and chances of this mortal life'



THE ART OF READING. 277

life' they may ever be defended by thy most gracious and ready help' through Jesus Christ our Lord =

Grant' we beseech thee' Almighty God' that the words which we have heard this day with our outward ears' may' through thy grace' be so grafted inwardly in our hearts' that they may bring forth in us' the fruit of good living' to the honour and praise of thy name' through Jesus Christ our Lord =

Prevent us' O Lord' in all our doings' with thy most gracious favour' and further us with thy continual help' that in all our works' begun' continued' and ended in thee' we may glorify thy holy name" and finally' by thy mercy' obtain everlasting life' through Jesus Christ our Lord =

Almighty God' the fountain of all wisdom" who knowest our necessities before we ask' and our ignorance in asking" we



beseech thee to have compa'sion upon our infirmities" and those things which ' for our unworthiness ' we dare not ' and for our blindness ' we cannot ask " vouchsafe to give us ' for the worthiness of thy son ' Jesus Christ our Lord =

Almighty God ' who hast promised to hear the petitions of them that ask ' in thy son's name ' we beseech thee ' mercifully to incline thine ear to u's ' that have made bow our prayers and supplications unto thee " and grant that those things which we have faithfully asked ' according to thy will ' may effectually be obtained ' to the relief of our necessity ' and to the setting forth of thy glory " through Jesus Christ our Lord =

I shall not enter into any particular remarks on this part of the service, as it would only be repeating observations already made



on similar passages : yet there is one part of it, where the bread and cup are distributed to the communicants which I cannot pass over, and which is capable of great improvement merely by the force of a different emphasis. It is usually thus delivered—‘The body of our Lord Jesus Christ which was given for thee, preserve thy body and soul to everlasting life. Take and eat this in remembrance that Christ died for thee, and feed on him in thy heart by faith with thanksgiving.’—Now as this is spoken in their turns to each communicant, the latter part would have much more force if the emphasis were placed upon, *thee*, as thus—‘take and eat this’ in remembrance that Christ died for *thee*—as it would bring it more home to each individual. And I would reserve this emphasis for the latter place, rather than give it to the former; where it is said—‘The body of



## 280 THE ART OF READING.

our Lord Jesus Christ which was gi'ven for thee, &c.' because there is something more affecting and emphatical in the last expression—'who died for thee'—and two similar emphases in the two contiguous passages would not have a good effect. There is another emphasis in the first part which ought also to be changed from the usual manner of delivering it—'The bo'dy of our Lord Jesus Christ preserve thy bo'dy and soul, &c.' Here the two emphases on the same word, *body*, have a bad effect; and therefore one of them should be changed, as thus—'The bo'dy of our Lord Jesus Christ' preserve thy body and soul, &c.' But the emphasis on the word *body* is to be restored in the second part, where the cup is administered, and only the blood of Christ mentioned; as thus—'The blood of our Lord Jesus Christ' which was shed for thee' preserve thy bo'dy and soul unto everlasting



lasting life.—But in this also I would preserve the emphasis on the word, *thee*, in the latter part, thus—‘Drink this in remembrance that Christ’s blood was shed for *thee* and be thankful.

Having now gone through those parts of the Church-service which are in most general use, I shall leave the remainder of the Liturgy to the particular investigation of each individual, by the help of those general lights which have been thrown out during the course; and which, if due attention be paid to them, will be found sufficient guides. I would recommend it to all who are desirous to make themselves masters of the other parts of the service, to follow the model here laid down for them. That is, to write out such parts as they want to deliver properly, without any of the usual stops; and after having considered them well, to mark the pauses and emphases,



ses, by the new signs which have been annexed to them, according to the best of their judgment. But above all I would have them particularly attentive to the pauses, in the observation of which the generality of readers are chiefly defective, as the clearness of the meaning, and the solemnity of the service, so much depend upon them. The different degrees of length in the several pauses, must be left to every one's own judgment. To proceed thus far will be sufficient to such as are contented to discharge their office with due decorum, without aiming at any thing beyond it. But to such of the clergy as are men of true piety and devotion, and consequently desirous of exciting them in others, I would recommend it to go farther; and as soon as they shall have made themselves masters of the right manner of reading, to lay aside the use of the book entirely, and deliver

I

the



## THE ART OF READING. 283

the whole from memory. For it is impossible whilst the eye is on the book, that the heart can be upward; and therefore no earnest and fervent prayers can be produced, which alone can inspire the listening congregation with true devotion. I once prevailed upon a clergyman, a man of real piety, to try this experiment; and it is incredible what effects were produced by it. I have heard many of his auditors declare, among whom were several respectable members of his own order, that they never knew what it was to have true devotion excited, or to pray fervently in church, till they heard him deliver the service in that manner. I know that this will be attended with some difficulty at first, as they who have been always accustomed to the assistance of the book, may lose their presence of mind when deprived of that aid, and not be able to repeat even what is perfectly rote on the memory.



memory. Like persons accustomed to swim with the help of corks, who would immediately sink if they were deprived of them. Nay, I have known some clergymen so exceedingly timid in that respect, that they never could venture even to deliver the Lord's prayer before the sermon, without having it written down. The way to get the better of such apprehension will be to practise it first in private family duties; and when they find they can perform it there without difficulty, they will be emboldened to do the same in public worship also. But for their farther security they may for some time turn over the leaves of the service as they advance, so as always to have the passage before them which they are reciting, to which they may have recourse in case they should at any time find themselves at a loss. Every clergyman, upon trial, will find that this change of mode will not only produce



produce excellent effects on the congregation, but will be the source of a perpetual fund of satisfaction to himself. For as nothing can be more irksome than the drudgery and weariness arising from going over continually one and the same settled service, in the usual cold and mechanical way; so nothing can cause greater inward satisfaction than praying from the heart, as all must have felt who pray earnestly in their private devotions. How much more pleasing must it be to a pastor, when he not only feels himself the delight arising from a pure and rational devotion, but reflects that he is communicating sensations of the same kind to his flock; and by so doing takes the most effectual method to recover the strayed, and conduct the rest in the right way.



---

## DISCOURSES,

*Properly marked, to serve as Lessons  
to practise on in the Art of Reading.*

---

### DISCOURSE I.

**W**HILE the utmost efforts of art and industry are exerted' in improving every thing for the use of man' the most important article of all is neglected" which is' the improvement of man-himself''' For' if men are not prepared by proper culture' to estimate justly the real value of things' they will be apt to prize those things most' which least deserve it" if they are not qualified to pursue what is conso-

nant



nant to the nobler part of their nature' they will certainly be attracted by such objects' as solicit the appetites and passions belonging to the baser part''' If they are not rendered capable of relishing intellectual enjoyments' they will of course be absorbed in those of the sensual kind =

The great boundary between the human and brute species' seems to have been overlooked' or slightly touched upon by philosophers'' for' while some placed it in rationality'' some 'in risibility'' and others' in the erect posture of man' and his walking upon two legs'' the great and obvious distinction seems to have been forgot'' which is' that all the nobler faculties of man' require pains and culture to produce and carry them to perfection'' while those of animals' grow to it of course' without any assistance' in the same manner as in trees and plants =

The



## 288. THE ART OF READING.

The true object of philosophy should therefore be' to consider' first' in what the perfection of man's nature consists" and then to seek out for such a mode of education' as is most likely to produce that perfection =

Man is a compound being" He is the link between spi'ritual' and a'nimal existence' and partakes of both their natures" but he has also something peculiar to himself"" His intelle'ctual faculties' prove his alliance to a supèriour class of beings" his se'nsual appetites and passions' shew his affinity to brutes" but it is in the powers of the imagination' that we are to seek for his own peculiar' or human nature' as distinguishing him from the brute species' on the o'ne hand" and the purely spi'ritual' on the o'ther =

As reason' presides over the intellectual" passion' over the se'nsitive" so fa'ncy' governs



THE ART OF READING. 289

verns this part of the human frame <sup>'''</sup> And of all the faculties belonging to man' this seems to be the most constant in its operations' and the most extensive in its influence <sup>'''</sup> The power of fancy over ideas of sensation and reflection' is unbounded <sup>'''</sup> she creates beings of her own <sup>'''</sup> and so great is her influence' that beings of her creation' often make deeper impressions on the minds of men' than such as have a real existence <sup>'''</sup> She excites' modifies' and directs the passions of man' at her will <sup>'''</sup> Not only his sports and pleasures' but even his more serious pursuits in life are too frequently under her direction <sup>'''</sup> The history of every nation in the world' will furnish out innumerable instances' of her unbounded influence' over the most important concerns of man' in religion' government' laws' morals' philosophy' and the arts <sup>'''</sup> And her present despotic power'

U



290 THE ART OF READING.

power' which she exercises over most articles in life' cannot better be described or explained' than by the single term' Fashion''' Nor shall we wonder at the mighty influence of fancy' when we consider' that this faculty never ceases to act''' When the intellect is weary of its labours' and demands rest'' when the sensual appetites and passions are sated' and dormant'' fancy still continues for ever on the wing' for ever unwearied in her pursuits''' Nay in sleep itself' when every other faculty is locked up' she asserts her empire over the human mind' and frolics there at large in all the wild luxuriance of dreams =

From this view of her power' we may see' that tho' she may be an excellent ally to reason' yet if she does not acknowledge his superiority' and is not content with a state of subordination to his orders' she may either strengthen the animal part of  
man's



## THE ART OF READING. 291

man's nature' or set up an indepe'ndent power of her òwn' superiour to bòth''' Let us confider her in these thrèe lights''' As an all'y to rèason' she partakes of the di-vine nature of the soul' and has the whole store of intelle'ctual ideas at command''' She takes her flight with a bold wing thro' in-fi'nity' uncircumscribed by space or time'' Reason' her chief and guide' all the while àiding and dire'cting her course''' In thi's employment' she adds plea'sure to the ope-rations of the intellect' and adòrns science so as always to make it delightful''' Thus she produces a fund of pleasure far superiour to those of the se'nsual kind' and of course obtains an ascendant over the a'nimal facul-ties' and draws them after her into a due subordination to the intelle'ctual''' Su'ch were the effects produced by the cultiva-tion of the nòbler arts' in ancient Greece and Rome =



292 THE ART OF READING.

As an ally to the passions' I mean of the  
 se'nſual kind' ſhe is confined with them to  
 cràwl the ea'rth''' In this a'bjeçt ſtate'  
 ſhe ſoon becomes a ſlave to the paſſions'  
 and her exertions in thi's employment'  
 ſerve only to degrade men below beaſts'''  
 This depràved condition of man' has been  
 largely ſet forth' in the hiſtory of the Epi-  
 curèan ſect' in that of the Sybarites' the  
 Capuans' and modern Italy'' it is to be  
 feared too that examples of thi's ſort' are  
 not wanting in our own country =

When ſhe ſets up for herſelf' and ac-  
 knowledges no ſupèriour' her vigorous and  
 wild ſallies thro' unkn'own regions' with-  
 out guide or director' are either vain and  
 fruitleſs' as has been ſeen in the vaſt va-  
 riety of ſyſtems in ſpe'culative philoſophy'  
 which have been produced in different ages  
 and countries of the world' by the wild  
 imaginations of men'' or elſe they have  
 been



## THE ART OF READING. 293

been productive of the worst disorders in human affairs' when exerted about the practical duties of life' in religion' politics' and morals''' Her efforts here serve only to pervert man from the great end of his being'' to rob him of all his animal' as well as rational enjoyments' in order to substitute her own visionary ones in their room'' and often to change his nature' and incline him to that' which we are told belongs to spirits reprobate''' Such' we know' have been the effects at all times' of extravagant enthusiasm and wild superstition =

When we look into the history of the world' we shall find that fancy has been but seldom employed in her most glorious sphere' that of assisting human nature in its progress towards perfection'' on the contrary' her chief office has been' to debase' or pervert mankind''' The reason of which



is' that thi's part of the human frame' has' in most nations of the world' been wh'olly negle'cted' and left to cha'nce''' There has been care taken in many' even to exce'ss' to improve the intellectual powers'' by which' numbers have spent their lives frùitlessly in abstract speculations' and ùseless' often impe'netrable metaphysics''' Law-givers and magistrates have endeavoured to restrain the passions most dangerous to society' within pro'per bounds' by pènal laws''' Moralists and philosophers have tried to prevail on men to dò their duty' by shewing them what it i's'' whilst the imagination left to itse'lf' unguided and unrestrained' laughs at their v'ain attempts' and shews itself pa'ramount to all the dictates of r'ason' to āll laws' div'ine and hùman =

It is evident that the perfe'ction of man's nature' can be attained ònly by a pro'per cultivation



tivàtion of the se`veral fa`culties' belonging to the se`veral pàrts of his co`mplicated frame' in a dùe degree of subordina`tion'''

That the intelle`ctual' or ra`tional part' should hold the firs`t rank in improving and directing the imagina`tion'' and that bòth should unite' in restraining and guiding the a`nimal part''' This can be done ònly by a right education'' and there ne`ver has been ye`t' in a`ny age or country' a na`tional mode of education establis`hed with tha`t view =

To cultivate the nòbler powers of the human mind' so as to carry them to perfe`ction' is against the very spi`rit of despo`tic government'' and in repu`blics' the Aristocra`tic form' approaches too near ty`ranny', and the Dèmocratic' too near a`narchy'' or the stru`ggles between the two' occasion too much fluctua`tion' to admit of any sòlid establis`hment of that sort''' It



296 THE ART OF READING.

is only in the we'll poized government of Bri'tain' that su'ch a balance might also be kept up in the little state of ma'n''' And upon a comparison of the state of the human mind' with that of the British constitution' we shall find that the o'ne' bears a strong resemblance to the o'ther''' Reason may be considered as vested with the ki'ngly power'' the passions' as the Co'mmons' that furnish the supplies to action'' and the powers of imagination' as the Lòrds' who stand as a barrier between the two o'ther states' to prevent ty'ranny' from the too great exertion of authority in the òne'' and a'narchy' from the unruly turbulence in the o'ther =

Now if the minds of the inhabitants of this country' were formed' by a suitable education' correspo'ndent to the nature of the constitution' which ought to be the case in all wise states' it would produce  
su'bjects'



THE ART OF READING. 297

su'bjects' wo'rthy of so noble a form of government' and capable of suppo'rting it against any efforts which might be made to overth'row it''' Nor would there be found so much di'fficulty in accomplishing this point' as may at fir'st view be imagined''' It would be brought about by a change in a sin'gle article' wherein we have proceeded very erròneously ever since the revival of letters'' and whi'ch change' would be allowed' upon the slightest examination' to be much for the better' and likely to produce the ha'ppiest effects =

To shew this in as short and clear a light as possible' let it be remembered' that the instrument used to cultivate all the nobler faculties of man' is la'nguage''' Now there are twò sorts of language in use'' the òne' spòken'' the o'ther' wri'tten''' The òne' manifested by the li'ving vòice'' the other' by the dea'd letter''' The one' Divìne'  
given



given by God himse\lf'' the other' hùman'  
 the invention of ma'n''' Ha've we neglect-  
 ed then the instrument provided for us by  
 the Allwise Arti'ficer' who be'st knew  
 what was fitted to carry his òwn work to  
 perfection'' ha've we changed it for one'  
 the invention of shòrt-sighted ma'n' and  
 bestowed all our pains upon the culture of  
 the la'tter' wholly neglecting the fòrmer''  
 and shall we hope to do it with impùnity'''  
 No' there is not a'ny deviation from Na-  
 ture' which is not attended with propor-  
 tional ill effe'cts'' but most of àll' in this  
 mòst important article' upon which' the  
 right cultivation of all our nobler faculties'  
 depen'ds =

Thought and feeling' make up the whole  
 of man's perceptions''' These are commu-  
 nicated by twò species of language' utter-  
 ly different' and indepe'ndent of each  
 other''' Wor'ds' make up the language  
 of



THE ART OF READING. 299

of thought' or ideas'' the language of feeling' or inward emotion' is composed of tones' looks' and ge'sture''' It is true they may be united' and when cultivated together' and brought to perfe'ction' they may carry the whole of man's nature to perfection also''' But when the language of ideas' or thought' comes to be se'parated from the language of feeling' or emotion'' when words alone are attended to' without a'ny regard to their concomitant tones' looks' and gesture'' it is only the intelle'ctual part that can be improved by it' and tha't too' not ne'arly in an equal degree' as when they are united'' whilst the more refined powers of the imagination' and the delicate sensibilities of the he'art' remain dormant' and wild fancy and the passions are left to riot at large''' Mere words' or the language of ide'as alone' tho' delivered with all the clearness of the be'st under-



### 300 THE ART OF READING.

understanding' never yet had any power over the passions' nor could excite any feeling" whilst tones' looks' and gesture' even in an irre'gular state' have a very powerful influence over the human mind "' Of this we have daily instances in the little effects produced by pulpit-elocution' from very rational discourses' delivered coldly from notes" and on the other hand' in the extraordinary impressions made' by the wild uncultivated oratory of the Methodist preachers "' And our theatrical representations shew clearly' how ne'cessary the language of tones' looks' and gesture' is' to display the workings of the imagination' and all the internal emotions of the mind" for' were the actors to deliver their parts' with the same una'nimated' motionless declamation' which is generally used in other places' who could endure to sit out a play =



## THE ART OF READING. 301

What have we then to do' but to desert the wrong course in which we set out' and go back to that' which Nature herself has pointed out to us''' To bestow our chief pains' upon the cultivation of the living tongue' and consider the written language' as it ought to be' in a subordinate light'''

To keep a due balance in the constitution of the human mind' between the unfeeling despotism of the intellect' on the one hand'' and the blind impetuosity of the passions' on the other'' it is necessary that the powers of the imagination should be cultivated to the utmost' and regulated by the nicest art''' This can be done by no other medium' but that of language'' and the language employed in this work' must be that of emotions' not merely that of ideas'' it must be the language of the imagination and the heart'

united



united to that of the intellect<sup>'''</sup> It is the  
 imagination<sup>'</sup> as was before observed<sup>'</sup> which  
 chiefly distinguishes man from all other  
 animated beings<sup>''</sup> and on that account<sup>'</sup>  
 bears the grèatest sway over mankind<sup>'''</sup> It  
 is therefore of the u<sup>t</sup>most importance<sup>'</sup> that  
 it should be under the guidance of the nò-  
 bler part of man's nature<sup>'</sup> not made subser-  
 vient to the bàser<sup>'''</sup> Since therefore the al-  
 liance of fancy with reason<sup>'</sup> in a due state  
 of subordination<sup>'</sup> is of such moment to the  
 welfare of mankind<sup>'</sup> and is so necessary to  
 the advancement of human nature towards  
 its state of perfection<sup>'</sup> let us inquire how  
 su<sup>h</sup>ch a union may best be accomplished<sup>'''</sup>  
 Na<sup>t</sup>urally<sup>'</sup> none such subsists<sup>''</sup> it must  
 therefore be a work of àrt<sup>''</sup> and if there bè  
 an art<sup>'</sup> to whose perfection it should be  
 necessary that the intelle<sup>t</sup>ual powers<sup>'</sup> in  
 their most impròved state<sup>'</sup> should hold the  
 fir<sup>s</sup>t rank<sup>''</sup> and those of the imagination<sup>'</sup>  
 also



## THE ART OF READING. 303

also cultivated to the highest' should hold the se'cond' and be subservient to the other' in order to controul and regulate the passions' we need seek no farther for the perfection of human nature' than in the perfection of that art'''

It is manifest that su'ch an art' must be the most comprehe'nsive of all others'' it must take in the whole co'mpass of man's faculties' whether of the i'ntellect' the imagination' or the se'nses''' And as the operation of these can be manifested only by the means of natural' or artificial signs'' by words' tones' looks' and gesture'' it must be an art that instructs mankind in the full i'mport' proper use' and command' of all those signs''' In short' the art necessary to carry human nature to perfection' and to display all its faculties in their full force and lu'stre' can be no other than the art of o'ratory =

I know



304 THE ART OF READING.

I know how strangely such an assertion must sound' in an age' wherein this art is unsta'died' unpra'ctised' nay almost unknown''' I know with what force of arms all the powers of pre'judice will rise against such a paradox''' I know how much the va'nity of human nature' which has taught us to consider ourselves as the most illustrious of nations'' and the pride of philo'sophy' which has set up an indepe'ndent throne amongst us' and claims the sole right of empire over the mind' must be alarmed at a doctrine which strikes at once at the very founda'tion of their authority''' But from prejudice' vanity' and pride' let us appeal to the throne of rea'son' and see whether this opinion be not founded in the nature of things' and whether it has not also been confirmed by exp'ience''' To prove that the art of oratory is su'ch a one as I have described' we need only consider  
wherein



wherein the pre-e'minence of human nature' over the re'st of the animal creation' consists''' Let us follow the usual distinction made on this occasion' that of reason and speech'' without reference to the imagination' which yet I have shewn to be more peculiarly the characteristic of our nature'''. Under the term reason' I here include all the intellectual faculties'' under the term speech' all the artificial and natural signs' whether words' tones' looks' or gesture' by which the exertions of those faculties' are manifested and communicated'''. The latter part' clearly and unquestionably belongs to oratory' and is its peculiar province'''. The former also' so far as the internal exertions' and progress of the intellectual faculties' depend upon the use of those signs' so far must that too rely upon the assistance of that art''' And when it is considered that without the



use of those signs' the mind could scarce make a'ny progress in knowledge" and without a right use of them' must continually fall into e'rrou'r" it will be found that the improvement of the intellect itse'lf' must in a great measure depend upon it"" But with regard to the more refined powers of the fa'ncy' and the more delicate affections of the heart' it is impossible without the aid of this art' that they should be manifested so as to produce any great effect""

Having thus shewn the necessity of this art to the cultivation of man's nobler faculties' let us now see' whether by the accomplishment of it' they are not brought forward also in their due state of subordination"" Who does not see that the intellectual powers must hold the fi'rst rank' and regulate all the rest' in the exercise of that art"" Who does not see that fancy acquires her greatest force and ornament' when under



## THE ART OF READING. 307

der the direction of the intellect"" And who does not see that the union of these two must of course give them an empire over the passions' to govern them at will"" The perfection of this art therefore' necessarily includes the perfection of all man's nobler faculties' and is' on that account' of all others' the art most worthy of man's attention ""

Now let us see how far this hypothesis has been supported by experience"" For' if what I have advanced upon this subject be we'll founded' it will follow that the people of those countries' where the greatest pains were taken to cultivate and refine their speech' and where the study and practice of oratory' were most general"" approached the nearest to the perfection of human nature"" But does history warrant the truth of this"" Let us try"" What nations were they who applied themselves to those stu-



## 308 THE ART OF READING.

dies' and the practice of that art "" We know but of two' from the creation of the world to this hour" the Greeks' and Romans "" Do not their very names flash conviction on us "" Need there more be said to prove the point "" Are not these the very nations allowed by the universal voice of all mankind' to have excelled all others' and to have carried human nature to a degree of perfection' which none before them ever reached' none since have arrived at' even with the assistance of their admirable precepts' and bright examples" together with many glorious lights and advantages which they wanted "" Were not these the only nations that ever were masters of the oratorical art "" Will not this satisfy us "" Do we want farther proof that it was to that art they were indebted for their pre-eminence over the rest of the world "" Let us examine at what period of time it



was the Greeks shone forth in all that blaze of glory" we shall find it was' when oratory had reached its meri'dian''' Among what parti'cular people of Greece' did the gra'nd constellàtion of human excellencies arise' whose number and lustre have not been èqualled since sun and moon were made''' Among the Athèniàns' where oratory reached its highest pitch''' When did the æra of the Ròman glory commence''' Not till after the art of oratory had arrived at its su'mmit''' In bòth nations when did this splendour vanish''' When the su'n of oratory was se't =

Is there any doubt ye't remaining''' Will not the reason and nature of things' corroborated by the strongest facts' overthrow prèjudice''' Sha'll we not believe in the amazing powers of eloquence' the accounts of which are so strongly authènticated' unless she should present herself to our se'n'ses'



in all the charms wherewith she was o'nce adorned' and through the'm' fòrce conviction on our minds''' It is to be feared a proof of thi's kind is not to be expected by us' in our pre'sent state''' Much time' much pàins did it cost the a'ncients' before they brought that art to perfection'' much time' much làbour must it cost the moderns' before they can attempt to rìval them in that point''' Yet surely' from circumstances' and the nature of things' we may form a ju'st idea of the charms and powers of oratory' without having them exe'mplified to us' in a li'ving instance'''

Imagine to yourselves a Demo'sthenes' addressing the most illu'strious assembly in the wor'ld' upon a point' whereon the fàte of the most illustrious of nations' depe'nded''' How àwful' su'ch a meeting''' How vāst' the su'bject''' Is ma'n' possessed of talents a'dequate to the great occasion'''



sion " Adequate — Yes " Superior " By  
 the power of his eloquence ' the augu'stneſs  
 of the aſſembly ' is loſt ' in the dignity of  
 the o'rator " and the importance of the ſub-  
 ject ' for a while ſuſpended " by the admi-  
 ration of his talents " With what ſtrength  
 of argument ' with what powers of the  
 fancy " with what emotions of the heart '  
 does he aſſault and ſubjugate the whole  
 man ' and at once ca'ptivate his reaſon ' his  
 imagination ' and his paſſions " To effect  
 this ' muſt be the u'tmoſt effort ' of the  
 moſt improved ſtate of human nature "  
 Not a fa'culty that he poſſeſſes ' is here un-  
 emplo'ed " not a fa'culty that he poſſeſſes '  
 but is here exe'rted ' to its higheſt pitch "  
 All his inte'nal powers are at work " all  
 his e'xternal ' teſtify their energies " With-  
 in ' the memory ' the fancy ' the judg-  
 ment ' the paſſions ' are all buſy " with-  
 out ' every muſcle ' every ner've is exe'rt-



ed" not a feature' not a li'mb' but speaks"" The organs of the bo'dy' attuned to the exertions of the mind' thro' the ki'ndred organs of the hearers' instantaneously' and as it were with an ele'ctrical spirit' vibrate those energies from soul to soul"" Notwithstanding the dive'rsity of minds in such a multitude' by the lightning of eloquence' they are me'lted into one ma'ss" the whole assembly actuated in one and the same way' become as it were but one ma'n' and have but one voice"" The unive'rsal cry is' Let us march against Phi'lip' let us fight for our li'berties' let us co'nquer' or die""

Here only it is' that the admirable mechanism of the human frame' so far as it regards a union with an intelle'tual mind' and so far as it is fitted to display all the hidden powers of that mind to view' can be manifested"" In these exertions' the  
divine



## THE ART OF READING. 313

divine part of us becomes as it were an object of the senses " it is to be seen " to be heard " it lightened ' in the eye of a Pericles " it thundered ' from his voice " If any one doubt of the truth of what I have here advanced ' let him reflect ' whether there is any other situation in life ' any other art or profession ' in which it is possible for man ' at once to display ' all the force ' of all his faculties ' both of body ' and mind " If there be not ' the point must be granted " Compare Xerxes ' on his throne " Philip ' in the battle of Chæronæa " Archimèdes ' in his closet " or Virgil ' in his study " with Demosthenes ' rousing the Greeks to the preservation of their liberties — How do the King ' the general ' the philosopher ' and the poet ' sink below the orator =

What a magnificent idea ' and yet how strictly just ' has the enthusiastic spirit of  
Milton



## 314 THE ART OF READING.

Milton presented to us ' of the power of the orators of old ' in the few following admirable lines " where speaking of those of Athens ' he says—

Those ancient ' whose resistless eloquence  
Wielded at will that fierce democracy "  
Shook th' arsenal ' and thunder'd over Greece  
To Ma'cedon ' and Artaxer'xes' throne "' =

Ô thou genius of eloquence ' that didst  
once irradiate those thy two favourite na-  
tions ' and beam around them a lustre more  
than human " whither art thou fled "' Thou  
who didst love to dwell with li'berty ' why  
hast thou refused to visit this land of frèe-  
dom "' But thy indignation is justly kindled  
against us " we have paid thee nō ho'mage "  
whilst all our vows are addressed to a usu'rper '  
who was o'nce thy servile minister "' It has  
therefore fared with u's ' as with the Is-  
raelites ' when they worshipped an idol of  
their



THE ART OF READING. 315

their own handiwork' and the living  
 Go'd' withdrèw his pre'sence from them'''  
 Britons be wi'se'' appeàse the angry Ge-  
 nius'' court him to be propi'tious to your  
 vows''' Dedicate but o'ne temple to him'  
 he will e'nter it'' he will ki'ndle the sacred  
 fire' never more to be exti'nguished' and  
 spread a nèw glory round the land''' Un-  
 der his beni'gn influence' the àrts will re-  
 vive' as of òld'' reli'gion and mo'rals'  
 flou'rish'' li'ber'ty' be sec'ured'' and Britain  
 shall reign a Queèn among the nations'  
 'till time shall be no mòre =

DPS.



---

---

DISCOURSE II.

**T**HE motives to induce gentlemen to promote a plan for cultivating the living language' and the powers of elocution' have been already sufficiently urged in my former discourse''' But there is another part of the human species' and surely the most amiable' that are equally concerned in it' I mean the fair sex''' I know not by what strange fatality it has happened' that in the important article of education' they have scarcely been considered''' The lordly masters of the creation have chalked out a course of instruction for themselves' but the women are left to make the best use of their talents that they can' without aid or assistance''' And yet' that they



they are born with minds capable of as high improvement as those of the other sex ' has been amply proved in the instances of several ladies ' who have distinguished themselves as eminently in their sphere ' when they have had equal advantages of culture "" Is it wise ' is it politic in men ' to make no provision for the improvement of the minds of those ' who are to be their nearest and dearest associates in life "" With what justice can they afterwards complain ' when they do not meet with the delights of a rational society with those ' whose minds have never been stored with knowledge "" Or how can they blame them for passing their time in trifling amusements / when they have not been prepared to fill it up in any other way "" This neglect has been owing to causes which it would not be difficult to explain ' were it necessary at present to enter upon the discussion " but I believe



318 THE ART OF READING.

believe all the world are of opinion that it is time some remedy were applied" and I am much deceived if what I am about to propose' will not open a new path of education to the ladies' which will terminate in the completion of all that is to be wished for by the'm in that point ""

To put this in a clear light" let us only consider' what the natural consequences would be' of introducing the true art of reading "" Of all arts it would be found the most bewitching' when people should have made any progress in it upon sure grounds "" In that case it would prove the most pleasing exercise when alone' and make every one enter into the spirit of an author with ten times the relish" and in company' it would be considered as one of the foremost accomplishments' and which would most contribute to the entertainment of the hearers "" How delightfully



fully would the compositions of our poets  
 sound from their sweet voices" and how  
 irresistible must they themselves prove' if  
 they approached nearer to the perfection of  
 their nature' as described by Milton in his  
 'Eve' where he says—

—————such prompt eloquence

Flow'd from her lips' in prose' or numerous  
 verse"

More tuneable' than needed lute or harp

To add more sweetness""

More tuneable indeed than lute or harp  
 would such elocution be' and furnish an  
 accomplishment far more pleasing' inde-  
 pendent of its utility' than any of the  
 splendid trifles' now in fashion"" The  
 fund of entertainment of this kind would  
 be inexhaustible' from the infinite number  
 of authors' and variety of their composi-  
 tions' both in poetry and prose"" But  
 above



above all' what a delightful employment would it be to mothers' were they but qualified for the task' to instruct their little prattlers themselves' in the rudiments of a pure and correct speech' instead of leaving them to be corrupted by ignorant mercenaries''' How must their hearts glow within them' upon finding the success that would attend their labours'' when they might hope they were forming future props to our declining church' and future bulwarks to our tottering state''' With what cordial delight must the father of a family' behold the mother of his children' engaged in so useful and amiable a task'''

It is well known that the first examples of eloquence' exhibited at Rome' in any degree of perfection' were produced from the early pains taken with the Gracchi' by their mother Cornelia''' a woman born with

un-



THE ART OF READING. 321

uncommon talents for elocution' and the first person known in that state' to have cultivated powers of this kind' as far as her own application could go' at a time when the art was utterly unknown' and the great artifice of speech was left wholly to the guidance of chance' as amongst us at this day''' But if the art of speaking were now to be revived'' and if the ladies had the advantage of regular instruction in it' have we not reason to believe that there might many British Cornelias arise' to form orators superior to the Gracchi'' for this we know was the case at Rome' after that art had been introduced'''

In this way' ladies' you would be in your proper sphere'' you would be the help-mates you were designed to men''' Nature made you of a softer clay' of a more delicate mould than ours''' She has given you nicer sensibilities of heart' more

Y

e'quisite



e'xquisite perce'ptions of fa'ncy "' It is your pecu'liar province therefore ' to mould the te'nder heart' and teach the you'ng idea how to shoot "' Let the part of ma'n be ' to guide the more vi'gorous understanding "' Man ' is formed for pu'blic ' as well as for private life " wo'man ' for private life only "' Let the experienced father instruct the child in what is fit for his pu'blic sphere " let the skilful mother train him in what respects dome'stic life "' The care of e'ach ' is e'qually necessary to form comple'te me'n " and the mo'st accom-plished men the world has ever seen ' we're formed in this way =

But now let us consider some conse-quences still mo're important ' that would ne'cessarily follow from this "' Upon make-ing some pro'gress in the art of reading ' it would be found impossible to arrive at per-fe'ction in it / without a complete know-ledge



## THE ART OF READING. 323

ledge of the language both in its grammatical and rhetorical parts<sup>'''</sup> It would be found impracticable to deliver intelligibly to others<sup>'</sup> what they did not thoroughly understand themselves<sup>"</sup> to give grace in utterance to elegance of expression<sup>'</sup> which they did not perceive<sup>"</sup> or due force to sentiments which they did not feel<sup>'''</sup> A thorough knowledge therefore both of grammar and rhetoric<sup>'</sup> would become absolutely necessary to this end<sup>'''</sup> But as these are dry and laborious studies<sup>'</sup> they are not likely to be voluntarily pursued<sup>'</sup> without something to sweeten the toil<sup>'''</sup> This<sup>'</sup> I have shewn<sup>"</sup> would not be wanting to those<sup>'</sup> who should have made any progress in the art of reading<sup>'''</sup> The lights which the two studies would mutually throw on each other<sup>"</sup> would make the task easy<sup>"</sup> and the delight proposed by accomplishing the end<sup>'</sup> would make them even fond of the means<sup>'''</sup> Where labour is loved<sup>'</sup> it ceases to be labour<sup>'''</sup> Let



therefore that o'ne point be established' let there be a method of teaching young ladies to read we'll' upon principles of grammar and rhetoric' they will apply themselves to study the best writers with ardour' because with delight "" In the English language alone' there will be found a sufficient number of authors' in every species of writing' to store their minds with all kinds of knowledge' which can be either useful or ornamental" and they will have been prepared before-hand' to display that knowledge' whenever there is occasion for it' in the best' and clearest light "" In this case' ladies would have a manifest superiority over the men' in several important articles' whilst the present mode of education is continued "" They would have no occasion to grudge the men their extraordinary labour in search of knowledge through the round-about' steep' and perplexed



plexed paths of La'tin and Grèek" when they might arrive at the same end' in half the time' through the easy and pleasant road of their mother to'ngue"" They would have no cause to envy them their acquisitions in two dea'd languages' which they are never after to have an opportunity of displa'ying' either by speèch' or writing" whilst they shall be mistresses of the li'ving language' which alone is employed on all occasions' whether of ùse' or òrnamènt' either by the to'ngue' or the pe'n"" Let the me'n boast that they can write La'tin correctly" let them smile' and be content with speaking and writing En'glish in its purity"" Let thòse' value themselves on their critical skill in the works of Homer' Sophocles' Virgil' and Horace' in the ori'ginal" let these' be content with reading them in transla'tions' nor think they lòse much by the difference" but let



them plume themselves on their superio'ri-  
 ty' if they should have a clearer percep-  
 tion' and a ni'cer relish of the beauties of  
 Milton' Shakespeare' Pope' and Swift'''  
 Let me'n' pride themselves upon their  
 knowledge in logic' metaphysics' mathe-  
 matics' and other speculative sciences'' let  
 the elegant arts' and all that can contribute  
 to the happiness of sòcial life' or the de-  
 light of sòcial converse' be the study and  
 employment of the fàir''' These will be  
 the natural consequences of making the art  
 of reading' and the grammatical study  
 of English' the two fundamental articles  
 in female education''' But the good  
 will not stop hère'' it will prove' in its  
 consequences' equally beneficial to the  
 me'n''' For should thèy' from the invete-  
 rate force of custom' persevere in their òld  
 track' soon after these studies shall have  
 been pursued with success by the làdies'  
 they



THE ART OF READING. 327

they must be adopted by the me'n also' and made part of their course''' A young man of one and twenty' after having finished his studies' would be ashamed to be outdone by a girl of sixteen' in propriety and grace of elocution' and in a critical knowledge of our mother-tongue''' This' will excite an emulation' which will tend to the improvement of both parties''' A relish for the same art' and pursuit of the same studies' would necessarily produce in the two sexes' such a desire of communicating their thoughts' and displaying their talents to each other' as to introduce that golden state of social converse' which is never to be hoped for' but where the society is composed of both sexes''' The me'n' would no longer be devoted to the bottle' or gaming'' nor would the ladies find' such superlative delight' in a rout' or a dru'm''' The superior pleasure arising



ing from such àmiable intercourse' would put an end hère' as it has done in France' to all se'parate societies of the sexes''' This would be productive of such hàrmony and good wi'll between them' as to establish that degré of equality' which is absolutely necessary to a clòse and i'ntimate union''' Both sexes being on a par' in the most material articles of knowledge' co'mmon to both' and in which a degree of excellence is equally necessary tò both' would no longer have any invidious disputes about superiority''' The women' equally distinguished in the domestic' with the men' in the pu'blic sphere of life' might claim equal merit''' Nor would there be any difference' but what naturally results' from the superior talents' labour' and difficulty' attendant on the o'ne employment' more than the o'ther'' about which' there could be nō competi'tion'''

In



In short' it rests upon you ladies' to bring about this reformation'' nor can you' in so doing' be thought to step out of your sphere'' as the most perfect' and critical knowledge of English' could never be charged on you as an affectation of learning' or female pedantry''' And the men will readily allow' that the tongue is the weapon of the fair'' nor can they blame them if they polish it to the utmost' and learn the most perfect use and management of it''' When that is done' let the men take care of themselves'' for should they continue to rely upon their old weapon' the pen' to the neglect of speech'' and on their skill in the dead languages' without cultivating their own'' they would find themselves overmatched in all topics of conversation' and victory declare itself on the side of the ladies'''

DIS-

In



## DISCOURSE III.

**I**N my two former discourses I endeavoured to shew the great importance of cultivating the living language towards the general improvement of human nature itself in all its nobler faculties and powers in this I shall consider its use more particularly with regard to society in the improvement of manners and conversation.

It is evident that a general application to book-language with a total neglect of the living tongue is not the way to improve the faculties of speech. Accordingly we find that in a country abounding with excellent writers a good speaker is almost a prodigy. No observation is more common than that bookish men are remarkable



markable for taciturnity''' Nor is this silence to be considered as a mark of wisdom' or the effect of deep thinking' as is generally supposed' for in fact such men find it difficult' thro' want of practice' to express their thoughts with ease' and therefore avoid speaking as painful''' Yet many of them can write their sentiments readily' because they have been accustomed to writing''' Whilst on the other hand' a superficial man of the world' by being habituated to conversation' shall always be able to express his thoughts' however inaccurately' yet with volubility and freedom'' tho' infinitely inferiour to the studious man' both in knowledge of things and words'' as would evidently appear should they both reduce their thoughts to writing''' Thus the learned' often think' without speaking'' and others' too often speak' without thinking''' They who have the best materials



332 THE ART OF READING.

materials for conversation' cannot make use of them for want of a free utterance'' and they who have a readiness of speech' want the necessary materials' to make it answer any end' either of pleasure' or profit''' Does not the neglect of this useful branch of education' tend to make men misers in knowledge' to brood in secret over their hoard of ideas' and to engage in selfish pursuits'''

There was some years since given to the world an 'Estimate of the manners of the the times' which were referred by the author to the principle of effeminacy''' But it might as justly be asserted' that the Thames owes its plenty of water' to some small rivulet that runs into it' as that the variety of corruptions' and depraved manners of the age' were owing to a principle' whose operations are confined to so narrow a sphere''' It is surprising that the  
reverend



reverend author should not have recollected  
 the true source' pointed out every where  
 throughout the whole Christian dispensa-  
 tion' of the chief vi'tues belonging to  
 man' I mean benevolence" styled in the  
 scripture phrase' Cha'ity" and consequent-  
 ly its opposite' se'lfishness' must be the  
 source of our worst vices"" And should a  
 new estimate be made' it would be found  
 that all the polluted manners of the times'  
 which he has in vain endeavoured to de-  
 rive' from his scanty rill' effe'minacy"  
 naturally flow from the ple'nteous foun-  
 tain of se'lfishness"" The virtues and vices'  
 in all ages and countries' have had their  
 different degrees of ascendancy' in propor-  
 tion as the o'ne' or the o'ther of these prin-  
 ciples had the predo'minance"" And in-  
 deed as all the principal virtues and vices'  
 depend upon the proper discharge of our  
 social duties' or the contrary' they can be  
 referred



referred to no other source<sup>'''</sup>. Now nothing can contribute more to the propagation of selfishness in this country than the ascendancy which the written language has obtained amongst us over that which is spoken<sup>'''</sup>. In order to prove this I must beg my hearers to recollect a proposition sufficiently made out in a former discourse that the mere language of ideas whether written or spoken can of itself have no other power but that of conveying knowledge and improving the understanding<sup>''</sup> to touch the heart and agitate the fancy it is requisite that the language of emotions should be joined with it<sup>''</sup> the language of tones looks and gesture<sup>'''</sup>.

In all public communications by the living voice three different effects will be produced according as the speaker neglects to unite these two languages<sup>''</sup> or as he unites them unskillfully and discordantly<sup>''</sup>.



ly" or as he blends them in due proportion' so as to form harmony""

In the fir<sup>st</sup> case' no emotion can possibly be communicated by the speaker"" He who has no feelings in himse<sup>lf</sup>' nor makes use of any signs of feelings' can never work upon the sensibility of o<sup>th</sup>ers"" He may communicate know<sup>l</sup>edge indeed' of a certain kind' and to a certain degree' provided his hearers will be at the pains of commanding their own attention' in spite of a dull mono<sup>to</sup>ny' whose very nature it is' to dea<sup>d</sup>en and di<sup>ss</sup>ipate attention""

In the se<sup>c</sup>ond case' where the speaker uses the language of emotions unski<sup>l</sup>fully and discòrdantly' he becomes either an object of ri<sup>d</sup>icule or disgu<sup>st</sup>' to his intelligent hearers"" who ever after avoid him' or if they dò attend' indulge themselves in a malignant satisfaction' by laughing at his absurdities""

In



In the la<sup>st</sup> case' rarely' very rarely seen amongst us' where the spoken blends the two languages properly in the fancy' the passions' the understanding' are all pleasingly agitated" each individual receives an additional delight' from the sum communicated to the whole auditory" reflected from eye to eye' during a charmed attention to the orator" poured out from breast to breast' when his silence permits them to give way to the fulness of their hearts" Perhaps there is no other situation' in which the social disposition of mankind is so exquisitely gratified" They assemble at such meetings with satisfaction in their looks' from expectation of the delight which they are to receive" they part with mutual congratulations' on account of mutual benefit and entertainment" Such an intercourse' frequently repeated' tends to eradicate all selfish passions" and to invigorate



THE ART OF READING. 337

'gorate all the finer emotions of bene'volence' and the grèat duty of Christian charity''' The ju'stnefs of this picture' must be acknow'ledged by all' who at any time have heard goo'd preachers deliver their discourses with fòrce and feèling'''

Of these thrèe ways' it is evident' that the first' is calculated to render us u'nso-cial'' the second' di'ssocial'' and the third alòne can make us' what we were inte'nd-ed to be' sòcial beings'''

In the la'st of these' thro' want of in-struction' it is exceedingly difficult to ar-rive at any degree of excellence' and there-fore few make the attempt''' Vanity' or enthusiasm' have wrought upon some to adopt the se'cond method'' on which ac-count' they are as much despised and avòided' by men of se'nse and tàste' as they are fo'llowed and admired' by foòls and fana'tics''' But the bulk of our pub-



the speakers' hopeless of attaining the perfection necessary to the third method 'and studious to avoid the ill-consequences of the second' of course fall into the first 'in which' by not pretending to any merit 'they disarm censure' and pass thro' life contented without honour 'provided they escape disgrace' "

Such being the state of public elocution 'few people can reap either profit or pleasure from it' " Men therefore in general have recourse to books 'both for instruction and entertainment' " This sort of entertainment is in its own nature a selfish one 'as the exercise is performed alone' and the reader has no one to participate of his satisfaction' " Nor is there a greater enemy to facility of utterance 'than a habit of silent reading' or which more disqualifies persons from making a figure in conversation' "

But



But it may be said ' that tho' in the present state of public elocution ' the social feelings are not exercised ' and that silent reading contributes to destroy them for want of communication ' which alone can give them vigour and spirit " yet when men come to mix with the world ' both in private and public societies ' they will find that this deficiency is amply made up by conversation " and that all the social feelings ' all the delicate sensibilities of our nature ' will be regulated ' and duly exercised ' by keeping good company " " Indeed if the usual topics of conversation a're of that nature ' and if the world abounds in persons who deliver themselves upon such topics with feeling and taste ' such an effect might reasonably be expected " " But if we examine the general state of conversation amongst us ' we shall find that it is rather calculated ' like that of public elocution ' to render us





340 THE ART OF READING.

unsocial " or dissocial " than social beings " " The bulk of mankind may be divided into four classes " " The first " and most numerous " consists of the insipids " who " having little knowledge " little feeling " and less power of communicating them " are sure they can make no figure in conversation " and in order to conceal their deficiency " hide themselves in perpetual crowds " run to all public places " routs " assemblies " opera " playhouse, &c. These always wear the same countenance " have but one set of phrases " which they adapt to all topics " and speak in the bon ton " that is " without any change of tone at all " " They would not for the world discover any emotion " either by look " gesture " or voice " and by a constant habit of suppressing their signs " they at last come to subdue the emotions themselves " " Even laughter " that happy gift of our Maker " to gladden the heart of man "



## THE ART OF READING. 341

man' is looked upon by some of these to be a breach of decòrum' and therefore they take great pains to suppre'ss it''' Thus having little pretensions to rationality' the distin'guishing property of man' according to so'me philosophers'' or to risibi'lity' according to o'thers'' they have no o'ther characteristical mark of human creatures' but that of walking upon two le'gs' with indeed the additional circumstance of being always well drest''' These beings by degrees lose all feèling' and thus are rendered u'nsocial by socièty''' Numbers of this class are to be found among what is commonly called the be'st company'''

The se'cond class' may be called the Disputants'' who' having collected from books a heap of undige'sted knowledge' and a very awkward and inaccurate manner of setting it fo'rth in discourse' are engaged in en'dless controversies and wrangles' main-



tained with great warmth and violence ' to the no small rousing and invigorating of all the worst passions of man ' pride ' envy ' hatred and malice ' " And thus are these men rendered dissocial by society ' and may justly be called bad company ' " "

The third class ' consists of the smart-  
and the wits ' ' who have only such a smattering of knowledge ' as to look down with contempt on the insipids ' and to make sport of the disputants ' " Their favourite enjoyment ' is a perpetual ridicule of all that is serious and good ' " they attempt to laugh others ' and really laugh themselves ' out of all social feelings ' " and seem to think risibility the true characteristic of man ' " These are dreaded and avoided by the Insipids ' " called bad company by the Disputants ' " and reckoned mighty good company ' by fools and themselves ' " "

The



The fourth class' is made up of those' who give themselves up to sensuality' voluptuousness' and profligacy of all sorts'' who constantly acting against the principles' upon which the noblest purposes of society are founded' may justly be termed Antisocialists' and called the worst company in the world'''

It is much to be wished' that the number of those' whose conversation can at once enlighten the understanding' delight the fancy' and make the heart distend with benevolent sensations' by means of a happy union of the two languages of art and nature' were so great as to form a fifth class'' but rarely are such men to be found'' and more rarely have they an opportunity of exerting their talents' in the dissonance of mixed company' not tuned to their pitch''' Happy the man who can find such a one' to be the chosen companion



### 344 THE ART OF READING.

of his p`rivate hours'' or who can now and then pick out a sele`ct set' to parti`cipate of the satisfaction' which su`ch a one is capable of diffusing' thro' persons of nice sensibility and just taste'''

It cannot be denied that the improve-ment of conversation' would greatly contribute to improve our ma`nners' and make us take delight in rational society''' The way to improve our conversation' is' to make that a chief object of attention' in the education of our youth' of both sexes' by instructing them in all the points essen-tial to it' instead of leaving it' as we do now' to cha`nce''' To attend to their speech' from their fir`st efforts to articu-late' to the u`tmmost perfection of a refined elocution''' To make them study the pre-cise me`aning of all the words and phrases in their na`tive tongue''' By constant practice both in reciting the best works' and their own



own extemporaneous comments upon them ' to give them a facility ' and elegance of expression''' All this will be done of course ' if we will only make the living language ' as it ought to be ' our first object of attention'' and consider the written one ' as it should be ' only in a secondary light''' The way to do this is obvious''' To form writers ' you train them from the beginning ' in the art and practice of writing'' to form speakers ' you must train them from the beginning ' in the art and practice of speaking''' This would be the most effectual way ' to check the progress of that sordid principle ' selfishness ' the nourisher of every vice'' and to give vigour to that noble one ' benevolence ' the source of every virtue =



constitution of Great Britain from invincible  
destruction, by restoring to its due vigour

the almost worn out principle by which

alone it can be maintained for any length of

## DISCOURSE IV.

time. I mean religion. But as this is an

**I**N my three former discourses I endeavoured to point out the advantages which would result from the revival of the art of oratory with relation to three different articles. The first with regard to the improvement of human nature itself in cultivating and displaying all the nobler faculties of man. The second with respect to the benefits which would result from it to the female part of our species. And the last with regard to the general improvement of conversation manners and politeness. I shall now take up the subject in a higher tone and endeavour to shew the absolute necessity there is for the revival of that art to preserve the boasted consti-



constitution of Great Britain from inevitable destruction' by restoring to its due vigour the almost worn out principle' by which alone it can be maintained for any length of time" I mean religion"" But as that is an article' which our short-sighted politicians have not' for many years' seemed to consider as at all essential to the state' an opinion which has been too fatally propagated thro' the land' I shall endeavour in the first place to prove' that however religion may be considered' in all other species of government' as only contributing to the well-being of the state' yet in that of Great Britain alone' it is essential to its very existence for any length of time"" And afterwards I shall shew how it may be restored to its due health and vigour' from the present deplorable state of weakness' to which it has been reduced among us""



Every kind of government hath its nature' its en'd'' and its pri'nciple''' Its nature' is its particular constitution or construction to answer some en'd'' its end' is that which is sought after by such constitution'' and its principle' consists in the means used to co'mpass that end''' From this view' it is evident that the principle is the most esse'ntial part'' is the s'oul of government' which puts it into m'otion' which gives it life and a'ction''' The be'st constitution in the world' and framed to the be'st end' without a pri'nciple' is nothing but a name'' and without a right one' must necessarily be destro'ied'' for' if the principle be wro'ng' a di'fferent end will be pursued' from tha't which was the object of its institution''' It follows alio' that the principle should be s'uit'ed to the end' not only in its nature' but in its de'gree of power and strength'' for so far as it falls



falls short of the end ' so far is the government weak and defective '"

The natural order of inquiry therefore will be ' whether we have a principle " whether the principle be suited to the nature of our government " and whether it be of force enough to answer the end '"

All the different forms of government known in the world ' may be reduced to three species " the republican ' monarchical ' and despotic '" To these ' the celebrated Montesquieu has annexed three different principles '" To the republican ' virtue " to the monarchical ' honour " and to the despotic ' fear '" In the first ' and last of these ' he has incontrovertibly proved ' that neither species of government could possibly subsist ' but must change to some other form ' upon any other principles than these '" But in what relates to the monarchical ' he has not shewn that clearness and precision'



precision which are manifested in the rest of his work. As he seems to have formed his idea of monarchy entirely from that under which he was born so he has laid down rules in general for it from the particular practice of that state. He hath accurately distinguished between the two republican forms the Aristocratic and Democratic and he has shewn the different manner in which the principle of virtue is to operate in those different forms nor was there less reason to distinguish between the different forms of monarchy the less limited approaching to the despotical and the more limited bordering upon the republican. It will not require much penetration to discover that such a monarchy as that of England cannot subsist upon his principle of honour. To convince an Englishman of this there needs only to present him with part of the descrip-



description which he himself gives of that principle''' 'By the laws of honour' he 'says' that the actions of men are not 'judged as good' but as shi'ning'' not as 'just' but as great'' not as reasonable' 'but extraordinary''' To this whimsical 'honour it is owing' that the virtues are 'only just what it pleases'' it adds rules 'of its own invention' to every thing pre- 'scri'bed to us'' it exte'nds' or li'mits our 'duties' according to its own fa'ncy' whe- 'ther they proceed from reli'gion' po'li- 'tics' or mora'lity''' There is nothing so 'stro'ngly inculcated in monarchies' by 'the la'ws' by reli'gion' and ho'nour' as 'submi'ssion to the prince's will'''

What are the necessary consequences of such a principle''' Montesquieu him- self has described them in glàring colours' in another place'''

Am-



' Ambition ' joined to idleness ' and  
 ' baseness ' to pride " a desire of obtaining  
 ' riches without labour ' and an aversion  
 ' to truth " flattery ' treason ' perfidy ' vio-  
 ' lation of engagements ' contempt of civil  
 ' duties ' fear of the prince's virtue ' hope  
 ' from his weakness " and above all ' a per-  
 ' pe'tual ridicule cast upon virtue. "

Whether this baneful principle ' so in-  
 compatible with the British constitution '  
 has not ' amongst other weeds ' been trans-  
 planted into our soil ' from a neighbouring  
 country ' each man's own observation will  
 best inform him. "

As the professed intention ' of Monte-  
 squieu was ' to treat accurately of all the  
 various governments known in the world '  
 and their several principles " it is evident  
 that he has been defective in the execution  
 of one part of his design. " For though  
 from his own description ' he found that



our form of government' would not come exactly under any of the heads' into which he had distinguished them" though he has allotted a separate chapter' to treat of our constitution as a distinct species from any other" yet he has not thought proper to say one syllable about the principle by which it may be preserved' but has contented himself with foretelling the means by which it will probably be destroyed"" Let us try therefore whether this deficiency cannot be supplied' and whether we may not be able to discover the only principle' by which it is possible that our noble constitution can be supported and preserved""

As our constitution is made up of a due mixture of the three species of government' being partly monarchical' partly republican' and partly absolute" it follows that no one particular principle' belonging to any of those' will be sufficient to answer

abroad

A a

its



its end' though all thrèe may be employed in it to advantage''' The bulk of the people should be bred up to fear the làws' which should be considered as vested with despotic power''' The legislative or republican part' should have vi`rtue for its object''' And the principle of ho'nour' may be employed by the exe`cutive' or ro`yal authority' with success''' By honour' I do not here mean that ba'stard kind before described' but that ge`nuine refined sort arising from a love of fàme' and the rewards attending it'' which often supplied the place of vi`rtue in republics'''

From this view' we may see the necessity there is for some o`ther principle' to re`gulate these''' For when thrèe different principles' act in o`ne state' without any subordination' or necessary depe`ndance of the one on the other' it would be found impossible to confine each' within its due bounds'



bounds ' so that no o'ne should become pre-  
 do'minant " and as such predominance of  
 any o'ne of these ' over the o'thers ' must  
 necessarily bring about a change in the con-  
 stitution ' the thing to be wished is ' that a  
 principle of superiour force ' to a'ny ' or all  
 of these together ' should be established " "  
 whose office it should be to preferve the  
 ba'lance between the o'thers ' to restrain  
 them within their due limits ' and confine  
 them to their proper o'bjects " " Nor have  
 we far to seek for such a principle " it ca'n  
 be no other than that of religion " "

To the great power and energy of this  
 principle ' Montesquieu himse'lf has borne  
 testimony " for though he never mentioned  
 it as a necessary one to any of the forms of  
 government which he treats of ' yet he oc-  
 casionally says ' in a part of his work not  
 professedly upon that point ' that the  
 principles of Christia'nity ' deeply en-



'engraved on the heart,' would be infinitely  
 'more powerful' than the false honour  
 'of monarchies' than the humane virtues  
 'of republics' or the fearful fear of de-  
 'spotic states' Now as he had allowed  
 in his examination of the British constitu-  
 tion that it was the noblest and most  
 perfect form of government upon earth so  
 must it also be allowed that it ought to  
 have the noblest and most perfect principle  
 to support it which by his own confes-  
 sion is that of true Christianity  
 Nothing is more strictly demonstrable  
 than that no species of government can  
 long subsist without one of these four  
 principles With regard to virtue or  
 public spirit it is so far from operat-  
 ing as a general principle that it hard-  
 ly exists amongst us except in idea and  
 the very notion of reducing it to practice  
 is become a subject of ridicule With  
 respect



respect to honour it is to be feared that little of the genuine kind remains amongst us and that we abound too much in that false species which among many other bad qualities we have imported from our neighbours.

And with regard to fear or reverence for the laws the open violation and bold defiance of them in such multitudes of all ranks and orders plainly shew that they have lost much of their force. If we should be without religion too we should then be a state without any principle and consequently ready for any change that chance design or force may bring about.

The famous Bishop of Cloyne has drawn but too just a picture of the depravity of the times and the cause of it in a discourse addressed to magistrates where he says The pretensions and discourses of men throughout these kingdoms



' would ' at first view ' lead one to think  
 ' that the inhabitants are all politicians ' "  
 ' and yet perhaps ' political wisdom hath  
 ' in no age or country ' been more talked  
 ' of ' or less understood ' " Licence ' is  
 ' taken for the end of government ' and  
 ' popular humour ' for its origin ' " No  
 ' reverence for the laws ' no attachment to  
 ' the constitution ' little attention to matters  
 ' of consequence ' and great altercations  
 ' about trifles ' " such idle projects about reli-  
 ' gion and government ' as if the public had  
 ' both to choose ' a general contempt of all  
 ' authority ' divine and human ' " an indiffe-  
 ' rence about the prevailing opinions ' whe-  
 ' ther they tend to produce order or disorder '  
 ' to promote the empire of God ' or the  
 ' devil ' " these are the symptoms that strong-  
 ' ly mark the present age ' " and this could  
 ' never have been the case ' if a neglect of  
 ' religion had not made way for it ' "

blow 8

8 A

If



If all this be true, as it undoubtedly is, there cannot be a subject of more importance, than to trace the cause of this general decay of religion amongst us, and to point out the means of restoring the sole principle, by which our constitution can be upheld, to its pristine vigour.

Amid the many inquiries made into the causes of the decay of religion, and consequential advances of infidelity for many years past, it appears to me that the chief source of both, has escaped observation, which is, a material defect in the education of those destined for holy orders. I mean a neglect of cultivating the powers of oratory. In what I have to offer on this subject, I would not be understood to throw the least reflection upon the clergy, an order of men for whom I have the highest respect, on the contrary, I mean in the close of this discourse to stand forth



of their obli'gations and rescue them from that  
 -load of blame' which has been constantly'  
 -with equal i'gnorance and inju'stice' thrown  
 "upon them" for an article in which they  
 are no way in fault. I mean the want of  
 the powers of elocution. And yet that  
 the decay of religion' has been chiefly  
 owing to the want of those powers in the  
 priesthood occasioned by a neglect of cul-  
 tivating them in our course of education'  
 is what I shall endeavour to prove in the  
 remaining part of this discourse. There are two ways' by which the pu-  
 rity of religion and its precepts' may be  
 defended' by speaking' and by writing. Speech' is the immediate gift of God'  
 who has annexed to it' when cultivated  
 by man' and brought to perfection powers  
 almost miraculous and an energy nearly  
 divine. He has given to it' tones' to  
 charm the ear and penetrate the heart."

he



he has joined to it / action and do'keft to  
 move the inmost fouldw By that attem-  
 tion is kept up without pain' and convic-  
 tion carried to the mind with delight"  
 Persuafion' is ever its attendant' and the  
 paffions' own it for a mafter"  
 Great as  
 is the force of its powers' fo unbounded is  
 their exte'at"  
 All mankind are capable  
 of its impreffions" the ignorant' as well  
 as the wife' the illiterate' as well as the  
 learned"

Writing' is the invention of man' a  
 mere work of art' and therefore can con-  
 tain no natural power"  
 Its use is' to  
 give ftability to found' and permanence  
 to thought"  
 To preferye words' that  
 otherwise might periff as they are fpake'  
 and to arre't ideas' that might va'niff as  
 they rife in the mind"  
 To affift the  
 me'mory' in treafuring thefe up" and to  
 convey knowledge at di'ftance' through the  
 eye'



e'ye' where it could find no entrance by the ear'''

The vast superiority of the former over the latter' is obvious enough from this view''' There is not a'ny power belonging to the latter' which the former' wherever its influence can be exo'rted' does not possess in a more e'minent degree''' Whereas there are ma'ny powers belonging to the former' in which the latter has no share''' Tha't works by the whole force of arti'ficial' as well as na'tural means'' thi's' by arti'ficial means o'nly''' None but the lea'rned' can receive benefit from the o'ne'' all mankind' from the o'ther''' The one indeed should be considered only as the ha'ndmaid of the other' and employed chiefly in su'ch offices' as she ca'n not do in her o'wn person'''

Should therefore our clergy desert the strong na'tural means' given by Go'd himself'



se\lf' to support religion and morality " should they have recourse to the weak ' the artificial ' the mere invention of man " is it strange that their holy cause should suffer "" In attempting to support it chiefly by pole\mical writings ' have they not quit- ted their pro\per arms ' and fastnesses ' to engage the enemy at their òwn wea\pons ' and upon their òwn ground "" By the o\ne ' they might command the pa\ssions of man- kind ' and gain them entirely to their side " in the o\ther ' the passions ' prejudices ' and temporal interests of men ' were too much again\st them ' to expect they should be impar\cial judges ' of what was coolly of- fered to their understanding "" In the for- mer ' the clergy had the field entirely to themsel\ves " no antagonist could rise up after them ' to erase whatever impressions their oratory had made "" In the la\tter ' they had as many a\versaries ' as pleased



to take the field "skilled in all the weapons of logic" and armed with the full force of ridicule" which was but too likely to make strong impressions upon minds that were prepossessed against them and their doctrines. How was it possible therefore that they should not lose their cause when brought before prejudiced judges" or how could they expect that truth should prevail when ridicule not reason was set up to be its test.

By this method our divines have not only changed their celestial armour made by God himself for such as was the workmanship of imperfect man" their weapons tempered in pure ætherial fire for those of brittle steel" they have also swerved from the example and deserted the method pointed out by their divine founder. It was by preaching not writing that our blessed Saviour propagated his doctrines.

His



## THE ART OF READING. 365

His example was followed by the Apo'stles' who committed nothing to writing' but plain matter of fact' and unadorned precepts'''. It was the gift of the to'ngue' not the pe'n' which was miraculously bestowed on the Apostles'' and it is to be supposed when they addressed the different nations' in their different languages' that they did it with force and e'nergy'''. In what sort of sounds' with what kind of gesture' must St. Paul have spoke' when Felix trembled'''. With what power of o'ratory' must he have addressed the Athè-nians' when that po'lished people' looked upon him with such admiration'''. And what must have been the force of his e'loquence' when the men of Lystra called him Mercury' and would have paid him divine honours'''. It

The stu'dy' or negle'ct of this art' can not possibly be a matter of indi'ference to

us'''



us<sup>m</sup> It must be productive of the be<sup>st</sup> or be attended with the wor<sup>st</sup> consequences<sup>m</sup> It must either effectually support religion' against all opposition' or be the pri<sup>n</sup>cipal means of its destru<sup>c</sup>tion<sup>m</sup> The Church-service' according as it is either we<sup>ll</sup> or i<sup>ll</sup> administered' must excite great emotions' or set people to sleep<sup>m</sup> it must give delight' or occasion disgu<sup>st</sup><sup>m</sup> it must carry conviction of truth with it' or appear ficti<sup>t</sup>ious<sup>m</sup> And indeed nothing can contribute more strongly to make the la<sup>tt</sup>er opinion prevail' than hearing its doctrines delivered in tones and accents quite fo<sup>r</sup>eign from na<sup>t</sup>ure and tru<sup>th</sup><sup>m</sup> In thi<sup>s</sup>' as in life' the general maxim will hold good' that before you can persuade a man into any opinion' he must fir<sup>st</sup> be convinced' that you believe it yourse<sup>lf</sup><sup>m</sup> This he can never be' unless the tones of voice' in which you speak' come from the heart' accompanied by corresponding loo<sup>k</sup>s and ge<sup>st</sup>ures'



ge'stures, which naturally result from a man who speaks in earnest''' On this account, whenever we see those strong stamps of truth made in nature's mint, the coin passes current, and the words are taken for sterling, where they are not very obvious, we suspect counterfeits, and where they are absent, we suppose the metal is base'''

If this be so, what must necessarily be the consequence of the manner in which our Church-service is too frequently performed''' Must not truth itself pass for falsehood, when covered all over with her veil''' If none of the natural criterions, by which she is distinguished, appear, must not all pass for fictitious''' How can a clergyman hope to gain belief to what he utters, when he utters it not in such a manner, as if he believed it himself''' This therefore may be considered as the great



great source of irreligion" nor would it be a very confident assertion to say' that this defect in the ministry' has made more infidels' than all the arts and subtleties of the enemies to religion' put together'''

For as it must be allowed' that the divine service' is too often performed in a slovenly and disagreeable' or else in a cold and unaffecting manner" it follows that many of nicer taste are kept away from places of religious worship' through disgust" and they who continue to frequent them' may easily be made the worse by it' but can hardly receive much benefit''' Their devotion cannot be raised' however it may flag' by hearing prayers ill read" nor will the doctrines from the pulpit' acquire new force or credit' by being delivered in a lifeless manner' and in unnatural tones''' The experience of mankind may be appealed to upon this occasion' whether

I

ther



THE ART OF READING. 369

ther it is not generally confessed in wo'rds' as well as shewn in pra'ctice' that they perform this ceremony more out of dècency and exa'mple' than from any assi'stance they find there to devòtion' or any be'nefit from the se'rmon'' and indeed were they no't to confess it' the general co'ldness and inatte'ntion' the le'vity in the behaviour of some' and drowsiness even to profound sleèp in others' ne'cessarily infused by the opiate of a du'll mono'tony' would too plainly evince the truth of the observation'''

It is chiefly owing to this defect in the ministry' that the sacred order has not been able to maintain that supèrior rank and influence in the world' to which in its òwn nature it is entitled''' That it has in itself a pre-eminence over àll o'thers' may be seen in the beautiful account given of the institution by the Guardian''' ' If'



370 THE ART OF READING.

' says he ' to inform the understanding '  
 ' and regulate the will ' is the most la'st-  
 ' ing and diffusive benefit ' there will not  
 ' be found so useful and e'xcellent an in-  
 ' stitution ' as that of the Christian priest-  
 ' hood ' which is now become the scorn of  
 ' fools "' That a numerous order of men  
 ' should be consecrated to the study of the  
 ' most sublime and benef'cial truths ' with  
 ' a design to pro'pagate them by their dis-  
 ' courses and writings " to inform their  
 ' fellow-creatures of the being and attri-  
 ' butes of the Deity " to possess their  
 ' minds with the sense of a future state "  
 ' and not only to explain the nature of  
 ' every virtue and moral duty ' but like-  
 ' wise to persuade mankind to the pra'ctice  
 ' of them ' by the most po'werful and en-  
 ' gaging motives " is a thing so e'xcellent '  
 ' and necessary to the we'll-being of the  
 ' world ' that no body but a modern free-  
 ' thinker



• thinker could have the forehead<sup>11</sup> or fool-  
• ly<sup>1</sup> to turn it into ridicule<sup>'''</sup>

But neither the scorn of fools<sup>1</sup> nor the  
ridicule of free-thinkers<sup>1</sup> could in the least  
affect<sup>1</sup> or depreciate an institution so ex-  
cellent in its nature<sup>1</sup> so necessary to the  
welfare of mankind<sup>1</sup> if the ministry were  
really equal to the discharge of their office<sup>1</sup>  
in the most essential point<sup>'''</sup> Their chief  
end is<sup>1</sup> to inform the understanding<sup>1</sup> and  
regulate the will of others<sup>'''</sup> The first<sup>1</sup>  
cannot be done<sup>1</sup> unless their own ideas are  
conveyed into the minds of others<sup>1</sup> with  
perspicuity and force<sup>''</sup> nor the last<sup>1</sup> unless  
the passions of men are wrought upon<sup>1</sup> to  
excite them to good works<sup>1</sup> and deter  
them from such as are evil<sup>''</sup> inasmuch as  
the passions are known to be the great  
movers to<sup>1</sup> or restrainers from action<sup>''</sup> nei-  
ther of which can be done without skill in  
oratory<sup>'''</sup> All other requisites to the priest-



hood' though possessed in the most e'mi-  
 nent degree' without that' will never an-  
 swer its e'nd''' This is the preacher's i'n-  
 strument with which he is to wor'k'' and  
 without this' his knowledge and piety are  
 of little more use to the world' than the  
 skill of a painter would be' without pe'n-  
 cil or co'lours'' or that of a mus'cian'  
 without the power of conve'ying sounds'''  
 Possessed of this' no artist whatever is  
 more equal to the completion of his de-  
 signs'' for though the di'fficulty of arriving  
 at the e'nd' be suitable to its uti'lity and  
 gra'ndeur' and consequently beyond that  
 of all o'thers' yet the means are propòr-  
 tioned and a'dequate to the mighty work'''  
 For who upon earth can be compared in  
 faculties and powers to the ma'n' in whom  
 are united the true philo'sopher' the Chri's-  
 tian hero' and the pòtent o'rator''' Or  
 how could su'ch precepts fail of having  
 their



THE ART OF READING. 373

their desired effect' which are founded on reason' supported by revelation' confirmed by the li'ving example of the preacher' and impressed on the yielding mind by the irresistible charms of eloquence'''

Mr. Addison' in speaking upon this subject' has the following passage''' 'The light in which these points should be exposed to the view of one who is pre'judiced against the names' religion' church' priest' and the like' is to consider the clergy' as so many philosophers' the churches' as schools' and their sermons' as lectures' for the information and improvement of the audience''' How would the heart of Socrates or Tully have rejoiced' had they lived in a nation' where the law had made provision for philosophers' to read lectures of morality and theology every seventh day' in several thousands of schools erected at the



## 374 THE ART OF READING.

public charge throughout the whole country" at which lectures 'all ranks and sexes' without distinction 'were obliged to be present' for their general improvement''' And what wicked wretches 'would they think those men' who should endeavour to defeat the purpose of so divine an institution'''

What Mr. Addison has here advanced' would have had much more force' had he substituted the word orators' in the room of philosophers'' and this would probably have been the case' could his assertion have been warranted by practice''' By orators' I mean such as they were of old' when none were thought worthy of that title' but such as were at the same time philosophers''' The separation of philosophy from oratory' was the main cause that both were in a short time destroyed''' Of this rupture Cicero gives the following account'''

' The



• The ancients' down to the time of So-  
 crates' always joined a perfect know-  
 ledge of morality' of all that belonged  
 to the conduct of private life' as well as  
 the management of public affairs' to skill  
 in oratory''' But at that time' the elo-  
 quent and the learned' being divided into  
 different sects by Socrates' and this dis-  
 tinction being afterwards kept up by all  
 his disciples' the philosophers and orators  
 held each other in mutual contempt''''  
 Nothing contributed so much to widen this  
 breach' as the want of some profession  
 among the ancients' to which a union of  
 these was necessary''' But if we look into  
 the present times' we shall quickly see that  
 the case is different''' The profession  
 amongst us' which is foremost in point of  
 rank' utility' and number' evidently re-  
 quires it''' It would be hard to say whe-  
 ther philosophy or oratory be most neces-



sary to our priesthood' as the o'ne' would  
 be uselefs' without the o'ther''' Without  
 know'ledge' eloquence would be but an  
 em'pty s'ound'' without e'loquence' know-  
 ledge can never be shewn in its true light''  
 The long dispute between the two' was  
 we'll determined by Cicero' in the follow-  
 ing manner''' *'When there is occasion'*  
*'as it often happens' to speak concerning*  
*'the immortal Go'ds' to treat of piety' of*  
*'co'ncord' of frien'dship' of the common*  
*'rights of citizens' of men' and nations''*  
*'of equity' temperance' magnanimity' and*  
*'every kind of virtue''* I suppose all the  
 'aca'demies and schools of philo'sophy will  
 'cry out' that all subjects of this kind are  
 'their property' and do not at all belong to  
 'the orator'' to whom when I allow that  
 'they shall have the liberty of hara'nguing  
 'upon these points in every corner' to  
 'employ their idle time' yet I shall make  
 'no



'no scruple to determine' that it is pecu-  
 'liarly the orator's province' to explain  
 'these subjects with dignity' and pleasure  
 'to his hearers' concerning which these  
 'men hold formal disputations' in a lean  
 'and lifeless discourse' Can there be a  
 more accurate description of the proper dis-  
 charge of the function of the Christian  
 priesthood " To this order of men there-  
 fore' a re-union of these arts is not only  
 necessary' but there are the strongest mo-  
 tives to encourage the attempt " All the  
 means requisite to carry oratory to its highest  
 pitch' are furnished to them in a more  
 liberal manner' than they ever were to  
 any other profession " Quintilian' in  
 speaking of the means by which oratory  
 might reach the summit of perfection' has  
 a remarkable passage' which seems exactly  
 applicable to the Christian priesthood "  
 'where he wishes' that oratory might re-  
 gain



378 THE ART OF READING

'gain its pristine dignity and power' by  
 'being restored to its possessions in philo-  
 'sophy' and that this should be effected  
 'by the establishment of some superiour  
 'order' with whom oratory' being most  
 'necessary' should hold the first rank'  
 'and philosophy be considered only as her  
 'handmaid' That by the authority of  
 'this order their several claims should be  
 'adjusted' and the odious distinction of  
 'names be destroyed' That neither  
 'should any longer pretend to sovereign au-  
 'thority' but both in due subordination  
 'serve one common master' How  
 would it have rejoiced the heart of Quin-  
 tilian' could he have seen his wish accom-  
 plished in the establishment of an order of  
 men 'to whom a perfect knowledge of all  
 'things divine and human was necessary' to  
 'spine forth not only in their words' but in  
 'their lives' an order 'such as no antiqui-



*ty ever beheld" which uniting in itself the  
 'full powers of oratory and philosophy' in  
 'their largest extent' should enable men to  
 'communicate the most perfect knowledge' in  
 'the most perfect manner' With what  
 rapture must he have beheld oratory raised  
 to a higher office and a more exalted rank  
 than ever it could even claim before" no  
 longer ministering to the purposes of mere  
 mortal and earthly masters but immedi-  
 ately employed in the service of the Most  
 High of God himself" Whilst philoso-  
 phy humbled from her proud pretensions  
 should be content to minister to her former  
 rival" Such an office for oratory could  
 never have entered into the thoughts of a  
 Heathen as the gross absurdities of their  
 religion and ridiculous ideas of their  
 gods required the obscurity of mystery  
 and dark veil of superstition but would by  
 no means bear the light" oratory therefore  
 whose office it is to throw a strong light  
 upon*



380 THE ART OF READING.

upon all which it handles' must necessarily be banished from its ministry''' How would the august union of eloquence and philosophy with the sacred office' have struck the ancients with admiration and astonishment" and considering the greatness of their powers when separate' what glorious effects would they not expect' from the joint endeavours of religion' oratory' and philosophy' all mutually supporting and assisting each other' in bringing about the noblest ends' the general good of society' and happiness of each individual''' How much higher must their expectations be raised' when they should consider the purity of our religion' the un- earthly and exalted notions which we entertain of the Deity' and the salutary system of laws for his conduct in life' promulgated to man' by his great Author and Creator''' Would not Socrates himself' think philosophy raised and dignified'



fied' beyond his u'tmost conce'ption' when  
 mi'nistring to oratory in such glòrious pur-  
 poses''' Would they not all join with one  
 voice to feli'cite such a people' and say'  
 'O ha'ppy nation' to whom the nòblest  
 'and most impor'tant truths' which were  
 'dàrkly seen' and as thro' a mi'st' by only  
 'a fe'w' and those the wìsest of the hea-  
 'then world' are revealed in full merìdian  
 'light' and like the su'n vifible to àll  
 'eyes'' like tha't luminary communicating  
 'light and heat to àll' to the lòw' as well  
 'as the hìgh'' to the weak in understand-  
 'ing' as well as to those of the most im-  
 'pro'ved talents''' And you' ye holy men'  
 'highly favoured of Heaven above all  
 'o'thers' in whose divine institution are  
 'united àll the grèatest powers which God  
 'has given to man' let us with love and  
 'admiration contemplate the beauty of your  
 'sacred function' and with wonder and  
 'delight examine its stupe'ndous fràme'''  
 5 'Ha'ppy



## 382 THE ART OF READING.

'Happy men' whose order must command  
 'respect and reverence to your persons'  
 'whose talents must conciliate to you the  
 'esteem and love of mankind''' Employ-  
 'ed from your earliest days in treasuring  
 'up knowledge and wisdom' not to lie  
 'concealed' like the miser's hoard 'but to  
 'be displayed to the eyes of men' enrich-  
 'ing the beholders' without impoverish-  
 'ing yourselves' and by the very act of  
 'communication' increasing' not dimi-  
 'nishing your store''' Thrice happy ora-  
 'tors' who enjoy all the delight the  
 'praise the perfection of your art' with-  
 'out the difficulties the labours the dan-  
 'gers that attended it of old''' You need  
 'no pains to procure silence' no arts to  
 'engage attention' the sanctity of the tem-  
 'ple ensures the one' the importance and  
 'interesting nature of the subject to all  
 'hearers' commands the other''' Secure  
 'in your celestial armour' though you at-  
 'tack



## THE ART OF READING. 383

'tack the wicked with force and might'  
 'you need fear no enemies'' and the Phi-  
 'lips and Anthonies of the world' may  
 'be lashed by you without danger'''  
 'Equal to us in all the arts of captivating  
 'the senses' how much more lordly is  
 'your sway over the imagination' and the  
 'passions''' What vigorous flights may  
 'you not lead fancy' when freed from the  
 'fetters of matter' thro' spiritual regions'  
 'and a boundless eternity' till this world'  
 'shall appear but as a speck' and its dura-  
 'tion' but as a point of time''' How in-  
 'finitely more powerful must the exertions  
 'of hope and fear be' in proportion to the  
 'immensity of their object''' What were  
 'the conquests of Alexander or Cæsar'  
 'compared to yours''' Theirs' were over  
 'men' over their brethren'' yours' are  
 'over the enemies to human nature' over  
 'sin' and over death=

But should these sages of antiquity be  
 told that things were quite otherwise''



384 THE ART OF READING:

that vice and libertinism were never known to have arrived at a greater pitch in any age or country" that virtue was neglected or ridiculed" and religion far from answering its end" was together with the priesthood held in contempt" must they not either conclude that the people were the most stupid and hardened in the world" or that they who were dedicated to the service of the church were not properly qualified to discharge their office" When they should be told that no order ever produced such numbers of men distinguished for knowledge and wisdom" remarkable for purity of morals and sanctity of life" that their discourses in the cause of religion and virtue were some of the noblest productions that ever came from the wit of man" they would be apt to suffer the former opinion to take place" But when they should also be told that in the education of these men tho' great care was taken



taken to instruct them in philosophy ' and to store their minds with variety of knowledge ' yet there was not the smallest attention given to the art of communicating these to others by speech " that so far from training them in the study and practice of oratory ' their very first principles of speaking were corrupted by the most ignorant teachers ' and that this error was never afterwards amended " that in consequence of this ' they delivered the words of truth ' in the tones of fiction " and that some of their preachers ' the most eminent for composition ' were so far from delighting ' that they disgusted their hearers ' by the badness of their delivery " the whole wonder would at once vanish " They would then see that the priesthood was no longer that powerful order which they had imagined " and however robust the body might appear ' however beautiful the form " they would perceive that it was still no



more than form and body' to which the animating soul was wanting' to display that beauty' by due expression' and exert their vigour' with proper force'''

Indeed it is so evident' that the proper arms for the use of the members of the church-mi'litant here on earth' for the soldiers in Christ' can be drawn from no other stores' but those of o'ratory' that it is astonishing how it could possibly be so entirely neglected''' Nor can this fault be at all imputed to the clergy' but to a defective education''' We might as well blame the Chinese women' for want of the perfect use of their limbs in walking' as those' for want of powers in speaking''' Let such of the laity as are apt so freely and so unjustly to throw out their censures on the clergy in this respect' ask themselves' whether they could do better were they in their place''' And have the clergy any advantage over the laity in their course

of



of education that we should expect greater perfection from them in that point. But it will be said that as it is more necessary to the clergy in order to the proper discharge of their public duty they ought to take more pains to render themselves perfect in it. It is granted and as it is evidently their interest to be possessed of this accomplishment so it is their wish and I believe that numbers of them have tried all the means in their power to attain it. But will all the pains in the world make men see their own habitual faults contracted from childhood or if they see them will they point out the ways of amending them. If a person were early taught to sing in a very bad taste and continued to practice in that style to manhood would he find it easy to change it upon being told that his manner was bad. Could he have any hopes of doing so without putting himself into the hands of a proper



ma'ster<sup>'''</sup> This is enough to elucidate the whole<sup>'''</sup> The man who has been ill taught to sing' or contracted a bad manner from imitation' may be set right' because there are skilful ma'sters to be found in the art of music<sup>'''</sup> But the man who has been ill taught to read' or has contracted a bad habit of speaking' has no hopes of a cure, because there are no skilful masters in the art of delivery to be found'' and without such aid' he must ever use that mode of utterance' which is habitual to him<sup>'''</sup> If indeed there were esta'blishments made for the regular teaching of that art' so as that it should become a necessary part of education'' any one destined to holy orders' who should neglect the means of improving himself' in so important a branch of his profession' would justly deserve ce'n'sure'' nay in that case' it is highly probable that it would become a ne'cessary qualification to the admi'ssion into the holy office<sup>'''</sup>



If there be any one who should' in opposition to what has been advanced' make use of the common place arguments to shew' that oratory is not only unnecessary' but even unfit to be used in the pulpit" I shall answer him in the words of a man' who must be allowed to be of undoubted authority' I mean St. Austin" who in his fourth book on the Christian doctrine has the following passage "' Since it is by the art of rhetoric that people are enabled to establish true and false opinions' who shall dare to say that truth should be without arms' in the persons of those who are to defend it against falsehood"' Can it be believed that those who endeavour to enforce a false doctrine' should be skilled in the art of conciliating to themselves the good will and attention of their hearers' by their address" and that those who support the cause of truth' should not be possessed of this skill"' That the

'one'



'one' should speak of what is false with  
 'brevity and verisimilitude' and the other  
 'shall discourse of what is true in to reason-  
 'ous' digressing and somewhat a man-  
 'ner' as to give pain to their hearers and  
 'make them think their doctrines agree-  
 'able' that these should combat truth  
 'with false arguments' and establish false  
 'opinions' and that these should neither  
 'be capable of defending' what is true  
 'nor of confuting' what is false that the  
 'former' should have such power over the  
 'minds of their hearers as to lead them  
 'whither they please' that they should be  
 'able to excite in them astonishment' 'trif-  
 'ling' or joy' that they should animate  
 'move' and turn them as they think prop-  
 'per' and that the latter should remain  
 'cold' unaffected and without power  
 'who can be so absurd as to admit of ex-  
 'travagant' a thought' Since therefore  
 'eloquence' which has a prodigious power  
 'in



## THE ART OF READING. 391

in persuading people either to false or true  
opinions lies open to all who are inclin-  
ed to make use of it what can be the  
reason that the good do not employ them-  
selves in acquiring an art so necessary for  
the defence of truth Such were the  
sentiments of that great man who proved  
experimentally the justness of his doc-  
trine The chief labour of whole life  
was the cultivation of the oratorical  
powers and who has recorded many won-  
derful effects produced by them on mul-  
titudes  
In most when was it that Christianity  
made its rapid progress It was in the  
early days when the talents for elocution  
were cultivated by the ministry and when  
the preachers spoke with force and power  
When was it that its progress was stop-  
ped and gave way to infidelity It was  
in latter times after the revival of letters  
when the powers of speech were neglect-  
ed



ed" and those of writing were substituted in their place"" The form of preaching remained" but the spi'rit was gone"" The divines changed their sharp sword for a foil" which only served to invite the attacks of their enemies" nor were their bucklers of paper found of sufficient strength to resist the edge of satire" and the keen-pointed sting of ridicule"" What is there now wanting" but to restore to the clergy the use of their true weapon"" Let there be but half the pains taken about the tongue" that are now employed about the pen"" let the cause of the living God be pleaded by the living voice" religion will once again rear her head" morality will flourish" and vice and infidelity will soon quit the field =



**FINIS.**